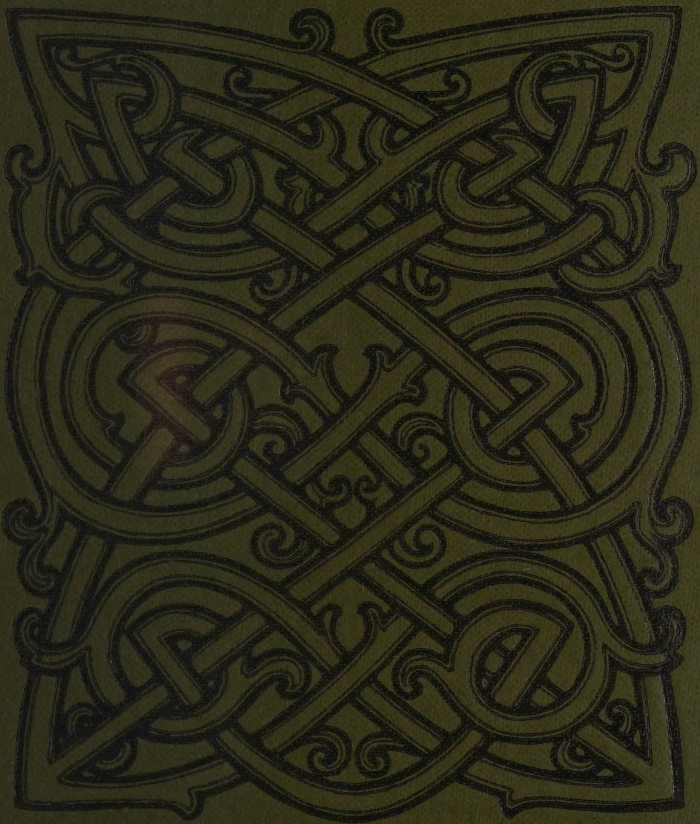
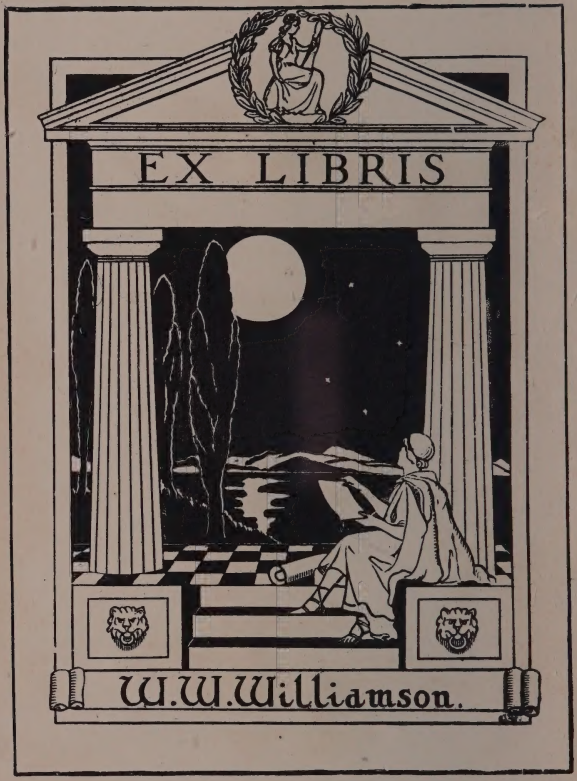
COUNTY CHURCHES



SURREY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SUTTON, OLD CHURCH (*from an old print*)

COUNTY CHURCHES

SURREY

BY

J. E. MORRIS, B.A.

WITH ILLUSTRATIONS

LONDON
GEORGE ALLEN & SONS, RUSKIN HOUSE
1910

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PREFACE

THIS little volume on Surrey churches, so far as it is descriptive, is almost wholly based on personal observation. The writer is a native of the county; and every old church described in it (with the exception of Windlesham and the interior of Esher) has been visited by him personally—more than half of them more than once, and not a few of them frequently.

With regard to the historical side of the book, reference, of course, has constantly been made to the monumental county history of Manning and Bray, and to the invaluable volumes of Aubrey. Some use has also been made of the little book of Salmon; of the Surrey volume of Lysons' *Environs of London;* and of the history of Brayley and Britton. The writer is also greatly indebted to many valuable papers in the *Collections of the Surrey Archæological Society* (in which thirty-two old Surrey churches have so far been dealt with at length), as well as to the admirable general article on Surrey

ecclesiology by Mr. P. Johnston, F.S.A., in the second volume of the new *Victoria County History of Surrey*. A particular obligation has also to be acknowledged to Mr. A. M. Burke, from whose *Key to the Ancient Parish Registers of England* the initial dates of the Surrey parish registers have here been uniformly extracted.

I am glad also to take this opportunity to acknowledge a special debt of gratitude to the Rev. Charles J. Cox, LL.D., F.S.A., the general editor of this series. To his great kindness and wide knowledge I owe many suggestions, and am indebted for the avoidance of many errors.

About forty-nine of the churches described in the present volume have been dealt with previously in the little guide-books to Haslemere, Guildford, and Dorking contributed by me to the *Homeland* series. Some repetition of substance is, of course, unavoidable; but I have endeavoured, in these cases, to make my present descriptions as fresh and independent as possible.

For many of the illustrations in this book (including the reproduction of an old print of Sutton church) I am indebted to the kindness of Mr. G. Clinch.

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LIST OF ABBREVIATIONS

Brayley = Brayley's *History of Surrey* (1850).
C.P.R. = Calendar of Patent Rolls (*sub anno*).
Dec. = Decorated.
Dugd. = Dugdale's *Monasticon* (ed. 1817–30).
E.E. = Early English.
Lysons = Lysons' *Environs of London* (*Surrey* volume) (1792).
M. & B. = Manning and Bray's *History of Surrey* (1804–14).
Norm. = Norman.
Perp. = Perpendicular.
R.S. = Rolls Series.
S.A.C. = *Surrey Archæological Collections* (1865–1909).
Trans. = Transition Norman.
V.C.H. = *Victoria County History of Surrey* (1902–5).

THE ECCLESIOLOGY OF SURREY

THE ecclesiology of Surrey does not rank very high in the ecclesiology of English counties. Its churches as a body cannot be compared for a moment with the churches of Kesteven, or Holland, in Lincolnshire, or of Somerset, or Norfolk, or Northamptonshire; they can hardly even be compared with those of the neighbouring counties of Kent and Sussex. Size, of course, is far from being the single criterion by which to reckon the dignity of a church; but scale in architecture is at any rate a feature of importance which necessarily determines other features of greater consideration. Those who plan a big church are likely to plan it more ambitiously than those who plan a humble village temple. Little churches of disproportionate beauty—Skelton, for example, in the North Riding of Yorkshire; Iffley, in Oxfordshire; or Steetley, in Derbyshire—must necessarily remain the exception. Hence in a district, like the Parts of Holland, in Lincolnshire, where the

churches, as a body, are of quite unusual size, we shall also expect a greater display of architectural merit; just as in Surrey, where the churches, as a body, are comparatively small, we shall look for more simplicity and plainness.

Surrey, in fact, scarcely possesses, outside a few churches that are found in the towns—Croydon (rebuilt and enlarged), Kingston, Farnham, Godalming, and Reigate—a church of any magnitude or beauty. Of the 98 *old* churches that are still scattered up and down, dispersed among the 133 *old* parishes, the enormous majority are comparatively small buildings of architecture correspondingly unassuming. Buildings like Farley or Chaldon, Pyrford or Wisley, are sufficiently unambitious; yet these are perhaps the prevailing type rather than churches of the middle rank, such as Lingfield, or Blechingley, or Beddington. What factors ultimately determined this poverty of ecclesiological fervour it might perhaps be curious to inquire—lack of population and lack of wealthy families would perhaps be found the underlying causes. Surrey can never have been a wealthy county until it became—as it has become of recent years—the mere residential appendage of London. The woods and swamps of the Weald; the barren heaths of west Surrey; the thin,

penurious culture of the downs—these can never have supported a large, or a prosperous, population dependent on a livelihood extorted from the soil.

Those, therefore, who turn over the plates in Cracklow[1] must not expect a striking display of architectural merit: most of the churches there depicted are unusually small, and many are unusually plain. But it must not be concluded that the Surrey churches are therefore without interest or beauty. That would be true of no county in England—not even of unfortunate Middlesex—and it certainly is not true of a county that possesses the unrivalled Doom, at Chaldon; the pre-Conquest tower, at Guildford; the earliest brass in England, at Stoke d'Abernon; the magnificent Cobham monuments, at Lingfield; the double-storied chancel, at Compton; the pre-Reformation eagle, at Croydon; and a series of "low-sides" which, in variety and suggestiveness, is hardly to be rivalled in the kingdom. Those, in fact, who come to study the Surrey churches with some diligence will presently discover in this very lack of pretentiousness a charm of rich and comprehensive interest. A series of huge Perp. churches is apt to pall at last by reiterated monotony: St. Mary

[1] *Views of Surrey Churches*, J. C. T. Cracklow (1823).

Redcliff, or St. Peter Mancroft, challenge our immediate and delighted recognition, but hardly evoke our curiosity. Little problems that in a humble village church would arrest our close attention by the hour, are wont to go unnoticed in this vast and overwhelming magnificence of long-drawn aisle and fretted vault. These last, in a sense, are everybody's property: we know them well, by picture and photograph, long before we see them in their actual stone and mortar; everything to be learnt about them has long since been discovered; nothing remains save the beaten path trampled by a long succession of voyagers. Those, on the contrary, who explore the small and unknown churches of Surrey know something of the joy of the discoverer. Better, in a sense, an hour spent in Woking than a lifetime spent in York Minster.

The building material of the Surrey churches was naturally conditioned by the geology of the country; in the region of the chalk downs they are frequently of flint—in the region of the Weald they are of rag, or firestone. Flint is often split for decorative purposes, as at Beddington and Croydon: I do not know that it was ever squared and dressed with the mathematical precision that prevailed in some districts

of the east of England. Flint, indeed, was a favourite building material in all the chalk region of Surrey—many old cottages remain of this material in the neighbourhood of Woodmansterne and Chipstead. Firestone was formerly largely quarried in the neighbourhood of Merstham and Godstone; and is certainly in its appearance, whatever it may be in its durability, one of the most beautiful building stones in England. Between its soft and creamy whiteness—perhaps slightly tinged with green—and the cast-iron-like hardness of Portland, or the insipidity of Bath or Tadcaster stone, the gulf is sufficiently apparent. Perhaps not very many old churches in Surrey were originally without examples of this charming material. Flint, I may add, is made use of in decorative checker-work only in a very few instances.[1] Of the soft brown rag-stone that occurs often in the Wealden churches, little more need be said than that the result is pleasing. Ecclesiastical brickwork is uncommon in Surrey, unlike Essex, on the other side of London. Good examples occur, however, at Morden, Malden, and Guildford—the former both 17th cent.

[1] One of the most striking examples near London of this curious style of building is, of course, the fine 14th cent. tower of Luton church, in Bedfordshire.

There is, however, one feature of Surrey ecclesiology which has been influenced more profoundly by local conditions. Perhaps the comparative paucity of stone—certainly the comparative plenty of timber—has produced here a type of tower, or spire, or spirelet, the relative occurrence of which in Surrey is perhaps greater than in any other corner of the country save Essex. In the adjoining county of Kent, the churches are principally distinguished by the possession of medium-sized stone towers, often with a little turret in the corner—take any half-dozen churches in the neighbourhood of Sittingbourne and they will probably be found to conform to this pattern. In the adjoining county of Sussex, though towers are perhaps not quite so universal, yet instances are far from uncommon. In Surrey, however, mediæval stone towers of importance occur with comparative infrequency; in fact, I can think of only twenty-three out of nearly a hundred old churches. The remainder of the churches, or the large majority, conform to two types of steeple: either they exhibit a relatively insignificant tower, crowned by a shingled spire, as at Merstham, Compton, and Limpsfield; or else they are crowned by a small wooden bell-turret, *apparently* perched, as seen from outside,

on the roof ridge of the nave, but really supported, when we come to examine them, by massive timber framing, or by tie-beams, in the building below. This is the type of tower, if tower it may be called, that seems to be peculiarly characteristic of Surrey, and especially of the Surrey Weald. In the majority of cases, *e.g.* at Dunsfold, Alfold, Bisley, Great Bookham, Tandridge, and Elstead, this framing is placed at the W. of the nave; at Horley it is placed at the W. of an aisle; at Thursley it is strangely built in the middle of the church.[1] Stranger still are the W. towers at Newdigate and Burstow, which are actually built of timber from the ground, like Greenford in Middlesex, and High Halden in Kent. Most of these slender flèches and some larger spires, *e.g.* Merstham and Limpsfield, are covered with characteristic oak shingles. Another characteristic feature of Surrey churches, due perhaps to the same causes, is the constant occurrence of timber porches. These are found in great frequency, *e.g.* Wisley, Elstead, Seale, Ewhurst, and Worplesdon—the last dated 1591, though the genuineness of the

[1] At Horne the remains of this old timber framing have been utilised in the construction of the porch. At Leigh, very strangely, there is no stone tower, though the church possesses a tower arch.

date is perhaps doubtful. Some have remarkable verge boards, the finest of which is Merrow, though I have noted other examples at Bisley and Pyrford. The beautiful example at Witley is apparently ancient, but imported from a secular building.

Of the 98[1] mediæval churches still existing in Surrey, not less than 43 exhibit traces of Norm. or Trans. work, and have probably been evolved from an original Norm. or Trans. design. In Pyrford, Wisley, and Tatsfield we have good, still unaltered examples of original, small, aisleless Norm. churches, consisting of nave and chancel only. Farley would have to be placed in the same category, were it not that at Farley the chancel is apparently later than the nave. Peperharow, too, seems to have belonged to this class, to judge from the description in Manning and Bray, prior to its remodelling in the 19th cent. At Chaldon, Burstow, Caterham, Thursley, and Tandridge, churches of originally

[1] The number, of course, is approximate only, and is arrived at by excluding churches like Woodmansterne and Woldingham, which, though possibly retaining some traces of mediæval work, are practically quite modern structures. On the other hand, I have retained—perhaps not very consistently—such largely new churches as Merrow and Tandridge. I have also reckoned in Ewell—"though [this] is but a lonely tower"—and St. Nicholas at Guildford, though here nothing old now remains save the Loseley chapel.

similar ground-plan have subsequently been enlarged by the addition of aisles. At Charlwood and Albury, and I can hardly doubt in its primitive form at Carshalton, we have instances of similar aisleless churches, enlarged at a subsequent period by aisles, but possessed from the first of a central tower. At Wotton we have perhaps the relics of a similar ground-plan, with the nave altogether destroyed. At Betchworth, Godalming, Ewhurst, Chobham, and Shere the core of the building is probably a cruciform, aisleless, Norm. church, with or without a central tower.[1] In other cases the original Norm., or Trans., church was apparently more important: at Reigate, Oxted, Compton, Banstead, and Leatherhead it seems to have had two aisles from the beginning; at Stoke d'Abernon and Great and Little Bookham, only one, though at Great Bookham a second north aisle was soon added. At Cobham and Caterham certainly, and at Chaldon and Carshalton possibly, later Trans. arcades have been pierced through the wall of a structure originally aisleless. Banstead, in respect of its original ground-plan, seems to me one of the most remarkable churches in Surrey; for here, if it really be all of one

[1] At Godalming incorporating an earlier Sax. church in a very remarkable manner.

date, we have the most fully developed original design of its period in the county, possessing not only N. and S. aisles, but also N. and S. chapels. Mr. Johnston unfortunately—I wish I could believe that he is wrong—dates the nave arcades about thirty years earlier than the chancel and chapels. The earliest Norm. detail in the county—as opposed to ground-plan and mere featureless walls—is apparently found at Farley (W. doorway, with cushion capitals), Woking (W. doorway, with cushion capitals), Cobham (tower and S. doorway—the latter much restored), Ockham (doorway to tower), Witley (S. doorway, with cushion capitals), Betchworth (arch on S. of church), and Farley (W. doorway with cushion capitals); and possibly at Addington (chancel). Trans. work, I fancy, is of much more frequent occurrence, and is certainly much more important. The capitals of the arcades at Banstead, Carshalton, and Reigate, and of the tower arch at Blechingley, have remarkable carving (all *c.* 1170), which is worthy of very close study. Still more remarkable is the double sanctuary at Compton, which is unique in England. Ripley retains a beautiful chancel, which makes one desiderate the rest of the church. Banstead possesses a remarkable pier that is

probably unparalleled elsewhere. At many of the churches reckoned above among the 43, it is only right to add, the traces of *salient* 11th or 12th cent. work are now of the slightest. At Godstone hardly a genuine stone remains, unless perhaps a few in the W. door. At Thursley, Tatsfield, Ash, and Burstow nothing is left save a single "slit"; at Oxted merely traces remain of the former Trans. nave arcades; at Merrow the church has been so savagely restored that perhaps hardly anything is ancient. In thus reckoning up traces of Norm. work I have taken no notice of fonts. These are sometimes retained, *e.g.* at Beddington and Frensham, where a church has been wholly rebuilt.

I have chosen to commence this sketch of the various periods of architecture represented in Surrey with the Norm. or Trans. styles of the 11th and 12th cents., because these are undoubtedly the styles to which originally belonged nearly half the existing churches in Surrey, however much these have been subsequently altered or developed. Surrey, however, still retains fragments of earlier pre-Conquest work embedded in later structures—*apparent rari nantes in gurgite*—and even it would seem the skeleton of a complete Sax. church embodied in the later Norm. walls of

Godalming—a complete Sax. tower at Guildford. These fragments, however, make a rather poor list, and barely include a single portion of the knot-work ornamented cross, so common in the northern counties of England. Among them must be counted a window at Fetcham; a bit of shaft at Betchworth; considerable remains at Stoke d'Abernon, W. Horsley, Ashtead, and probably Wotton; and possibly a small blocked window at Addington.

E.E. work is also exceedingly common in Surrey, and many churches seem to be almost wholly in this style, *e.g.* Capel, Betchworth, Chiddingfold, Witley, Frensham (known to have been built in 1239), Warlingham, Chelsham, Coulsdon, Limpsfield, E. Clandon, Nutfield, E. and W. Horsley, Wanborough, Merstham, and Ockham. To this period also belong the chancels of Send, Woking, Wonersh, Bramley, Blechingley (with a chapel), and Fetcham. At Bisley and Elstead we seem to have small 13th cent. structures that retain the same simple ground-plan (of aisleless chancel and nave) that we find in Norm. at Wisley and Pyrford. None of this E.E. work is striking in scale, but it often presents details of great beauty. Such are the doorways at Ash and Shere; the E. window at W. Horsley; the exquisite little windows

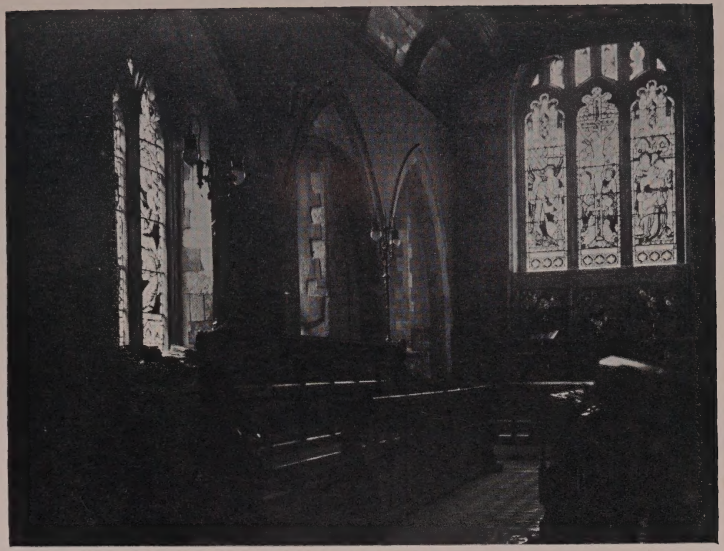
at Tatsfield (though one is now sadly mutilated); and, above all, the marvellous group of seven lancets at Ockham. At Stoke d'Abernon occurs a vaulted chancel. It is noticeable that the chancel arch at Merstham and the W. doorway at Shere are supposed to show traces of French influence. Finally I would remark that there is a kind of curious wall arcade, almost peculiar to this period in Surrey, extending from floor to roof, which occurs in more or less completeness in the chancels of Merstham, Merton, Coulsdon, Blechingley, and Chessington. At Charlwood traces of this arrangement appear in the *original* nave in connection with work of the 14th cent. It is also found in 13th cent. work at Cliff-at-Hoo in Kent, and in the chancel at Bushey in Hertfordshire; and is stated to be common in Perp. work in E. Anglia (ix. S.A.C., 6). Bramley is one of the few E.E. chancels in the county that retain their original E. ends of three lancets.

The Dec. work of Surrey is distinctly important, having reference to the general architectural level of the county. Wholly in this style, or at any rate almost wholly, are Byfleet and Dunsfold—the latter a small cruciform church of much beauty. Thorpe, perhaps, was also a late Dec. cruciform church without aisles, but this

has been changed by comparatively modern additions. Also wholly in this style is perhaps the church at Sanderstead (ii. V.C.H., 456), and certainly most of the church at Cranleigh. Other examples of 14th cent. work are the nave at Ockley; the chancels at Oxted, Shere, and Great Bookham (the last known to have been built in 1341); the S. aisles at Charlwood and Woking (with curious triangular windows); the N. aisle at Horley (perhaps the original nave); the N. arcades at Fetcham and Alfold; and the chancel and transepts at Leatherhead. Beautiful Curvilinear E. windows occur in the chancels of Worplesdon, Woking, and Oxted—in each case unspoilt by restoration, except that at Oxted the tracery has been barbarously pared down outside, probably in 1637.[1] The tracery of the windows in the N. aisle at Horley presents an example in Surrey of Kentish tracery, somewhat like that at Chartham, near Canterbury. On the S. of the nave at Ockham are two good Curvilinear windows.

The chief churches in the county that are wholly Perp. are Beddington, Lingfield (with perhaps some earlier portions), and Croydon (rebuilt and enlarged): less important churches

[1] This date at any rate is stamped on the ugly cement work outside.



WALL ARCADE, CHANCEL, MERTON

are Horne and Leigh. The bulk of Farnham is also in this style; as well as the nave arcades at Oxted and Blechingley, and the towers at Puttenham, Stoke-next-Guildford, Send, Frensham, and Nutfield. It is remarkable, however, how relatively few towers belong to this period in Surrey—thus Oxted is Dec.; Merstham, E.E.; Limpsfield, Shere, Godalming, Charlwood, Albury, Fetcham, and the lower part of Blechingley, chiefly, or entirely, Norm. or Trans. In the W. Riding of Yorkshire, on the contrary, perhaps 70 or 80 per cent. of the towers that are there very common belong to the 15th cent. This is another illustration of the truth that the ecclesiology of Surrey, though humble in scale, is not without variety and interest. A type of tower common in the W. Riding and in other parts of England—though perhaps chiefly in the North—seems to be entirely absent from Surrey: the bold Perp. W. tower crowned with battlements and four or more pinnacles. Croydon is hardly an exception to this rule, and Croydon at any rate stands alone.[1] I doubt whether this tower occurs—though no doubt there are exceptions—anywhere in the south-eastern counties of England.

[1] I ought, perhaps, to add the central tower of Southwark Cathedral, but this seems to belong more properly to London.

At Beddington the best feature is the magnificent tower arch and the two exquisite arches on the S. of the chancel—types of the best Perp. At Lingfield the church is disappointing—perhaps there is too much whitewash. In the chapel on the S. of Merstham church are remarkable windows, the mullions of which, though carried up to the head, are inclined to the right and left. At Fetcham is an inserted E. window with strange Perp. tracery. Reigate has a bold Perp. W. tower, mostly rebuilt, but apparently on the ancient design.

THE CHURCHES OF SURREY

Abinger church (St. James) occupies a position of singular beauty high up among the forest-like pine woods on the lovely northern slopes of Leith Hill. Outside the E. gate of the churchyard are the old village stocks; but unhappily the church itself has been badly over-restored. It is interesting, however, as retaining its old Norm. (perhaps rather early Norm.) nave, with rows of small round-headed windows high up in the walls. Many Surrey churches to which later arcades have been added bear witness, often in the form of a single opening, to a similar original design, but Abinger and Farley (the last on a humbler scale) alone retain this primitive form intact.[1] The chancel, no doubt, is contemporary, but has lost all distinguishing feature.

[1] But I regret to find, on looking at the engraving of the S. side of this church in Brayley (v. 9), that only a single "slit" remained on this side in 1850! The restoration is more reckless even than I thought.

The large N. chapel (as large, if not larger than the chancel itself) was added in E.E., like the similar chapel at Wotton. Its curious N. doorway (if a genuine detail), with a kind of chevron ornament, suggests very early in the style. (Registers, 1559.)

Addington church (St. Mary) has been much restored, and a view of it in the *Gentleman's Magazine* for 1799 is now almost unrecognisable. The N. aisle is entirely new, though there was one in the time of Aubrey (ii. 42); and the W. tower, which according to Lysons (i. 6) had "been almost rebuilt with brick," has been wholly reconstructed, or recased. The most interesting part is the chancel, which is lighted at the E. end by four small Norm. windows. On the S. exterior also is a small blocked opening that may possibly be even pre-Conquest (xiv. S.A.C., 114), or at any rate quite early Norm. (ii. V.C.H., 447). The S. arcade seems 13th cent.; and the aisle that adjoins it is exceedingly narrow. Notice: (1) 14th cent. "low-side" in normal position. This is placed immediately beneath an old 12th cent. "slit"; and the two are framed internally in a curious common recess. (2) Jacobean monument on N. of chancel to Sir Olliphe Leigh, of Addington (d. 1612), his wife, Jane (Browne), his

father, John (d. 1576), and his grandfather, Nicholas. Nominally this monument is to the memory of the two last; but the effigies of Sir Olliphe, its builder, and his wife are on a much bigger scale than the statues of his parents and grandparents! Doubtless the two small detached figures in front were once part of this erection; probably they represent children. (3) On chancel floor: brass figures of John Leigh (d. 1509) and of Isabel, his wife (d. 1544). Three of the evangelistic emblems remain at the corners. (4) Also on chancel floor: brass figure (with inverted inscription) to Thomas Hatteclyff (d. 1540). Outside the S. door is an inscription to Francisca Lesly (d. 1633), the wife of a former vicar. Aubrey remarks "that the surviving Husband, through a singular Respect to the Deceas'd, was observed, with the greatest Caution, to avoid so much as treading on this Stone," which then lay upon the floor inside the church. In Addington churchyard are buried a number of primates of the Southern Province, beginning with Archbishop Sutton in 1828, and ending in 1878 with Archibald Campbell Tait. Their Palace at Addington Park was disposed of on the death of Archbishop Benson in 1896. (Registers, 1559.)

Albury.—The old church of Sts. Peter and

Paul was dismantled in 1842. Originally it consisted of a Norm. nave and chancel, divided by a sturdy central tower. A Dec. aisle, however, was added on the S. of the nave in the early half of the 14th cent. The chancel is now in ruins, and apparently secluded from access; and the tower is crowned by a shingled cupola, which gives it a most picturesque aspect. Notice: (1) Wall painting of St. Christopher on S. wall of aisle, opposite nave door (*cf.* Warlingham). The head of the Saint, the hand that holds the staff, the left hand, a ship, and the head of Our Saviour (who apparently carries a cross-crowned orb) remain sufficiently clear. (2) On aisle floor—fair-sized brass, in plate armour, of John Weston (d. 1440). Most of the head has vanished, as well as the misericorde and the shaft of the sword. (3) On same floor—marble slab, with a rim inscription of which the Longobardic capitals still retain some of their filling in of lead. I puzzled over this long and vainly; luckily it is given in Manning and Bray (ii. 128[1]):

Willelmum Ternum de Westone suscipe Christe,
Lumen ad eternum quem contegit hic lapis iste.

(4) On N. wall of nave—brass inscription in

[1] Manning and Bray read "Willielmum" and "Weston," but I fancy my own transcript is right.

stone frame (Anthony Duncumb, d. 1709; ii. M. and B., 130).

Alfold is a very old-fashioned village on the extreme Sussex edge of the county. Outside the E. approach to the churchyard remain the old stocks and whipping-post. The small church of St. Nicholas has massive timber framing (late 15th cent.) to support its little W. tower. The S. nave arcade, of chalk, is perhaps late E.E.; the N. arcade, of rag-stone, and without capitals, seems Dec. Parts of the Perp. chancel screen are old—also some portions of the pewing. Mr. Johnston gives them as 15th cent. (ii. V.C.H., 442): Mr. Nevill, more precisely, as probably *c.* 1400 (vi. S.A.C., 15). There is a good Norm. font—bowl-shaped, with cable moulding round the bottom, and with a cross in each arch of its arcade. Notice also the king-post roof in the nave; the fine Jacobean pulpit and sounding-board; the chest dated 1687; and the old iron-work on the N. nave door. (Registers, 1658.)

Ash.—Here, as at Carshalton, a modern church, St. Peter, has been added on the N. of the original building. The core of this last is probably Norm., as witnessed by the still surviving "slit" now incorporated on the N. of the recent nave; but it subsequently received some 15th cent. additions, including the present W.

tower. The best feature, however, is the fine S. doorway, hardly a single stone of which is new. This is circular-headed; but, like the N. doorway at Chipstead, more definitely E.E. than Trans. The adjacent porch has a little old woodwork. Notice inside: (1) Piscina in original church. (2) Very curious octagonal wooden font, on a central and eight other shafts. The bowl is lined with lead. It does not seem mediæval, but it certainly is not new. (3) On S. wall of old chancel: brass inscription to Thomas Manory (d. MV'etXVI). The matrix is apparently on the old nave floor. (4) Below—brass inscription to Anne Byne (Manory) (no date). (Registers, 1549.)

Ashtead church (St. Giles) is assigned to the beginning of the 16th cent., "although there are traces in the walls of a much older building" (ii. V.C.H., 458)—Dr. Cox suggests, even pre-Conquest. It seems, in fact, to have been built in a kind of bastard Perp.—witness the W. door of the tower; but all, or almost all, the windows are modern restoration. The ground-plan is uncommonly strange—a chancel and nave, without aisles; a kind of long N. transept, with a chapel to the E. of it; and a chapel on the N. of the chancel. None of the arches has a capital. The modern roofs in most parts of the church are of cedar, which fills the whole building

SOUTH DOORWAY, ASH

with a subtle scent. Notice: (1) Crucifixion in E. window, with the Virgin and St. John. It is said to have come from a convent at Herck (Brayley, iv. 397). (2) On N. of Sacrarium—brass inscription to Dorothea, *vere donum a Deo datum*, wife of Robert Quinnella, *Pastoris*. (3) On same wall — monument to William Duncumb, a former rector (d. $169\frac{8}{9}$). (4) On N. wall of chancel—monument to Henry Newdigate of Harefield (d. 1629). (5) On N. wall of nave—monument, with bust, to Lady Diana Feilding (daughter of Francis, Earl of Bradford), wife of Thomas Howard. It was erected in 1733. (6) Perp. octagonal font with quatrefoils in panels. In the churchyard, on the S. of the tower, are relics of a very ancient yew. (Registers, 1662.)

Banstead church (All Saints) is a small, but charming, specimen of very late Trans., or very early E.E. It is remarkable also as a rare example of a very complete church—nave with N. and S. aisles, and chancel with N. and S. chapels—apparently built at a single period, and in pursuit of a single plan.[1] Other early churches, of course, often finally arrived at this

[1] But I notice that Mr. Johnston dates the nave arcades about thirty years earlier than the chancel and chapels (ii. V.C.H., 450, 452).

completeness by a process of evolution; but it is seldom, perhaps, that a small parish church of this date exhibits an original ground-plan so organic. Notice the carving of the capitals in the nave, which resembles that at Leatherhead, Carshalton, and Reigate. Notice also the singular column between the N. chapel and chancel. This is octagonal in section; but the faces that front obliquely to the cardinal points are broader than those that front directly, and are worked with a cavetto, and all eight angles have fillets.[1] Most of the windows are lancets. Notice: (1) Good octagonal font, pronounced to be Dec. by Mr. Johnston (ii. V.C.H., 440). (2) In the vestry at the N.W. corner of the nave—curious wall monument to "Paule Tracy," a Chrisom child, which retains some traces of colour. (3) On same wall—black marble slab in an elaborate frame to Robert Smyth, "which Robard" died in 1603. (4) At W. of S. aisle—curious, wooden, wall monument (it is hardly a hatchment) to Mrs. Ruth Brett (Lambert) (d. 1647). (5) On the floor of the S. chapel—much obliterated slab to Thomas Lambert. This last is not mentioned by Aubrey. (Registers, 1547.)

[1] In Whalton church, Northumberland, there is a single pillar in a similar position, and similarly distinguished by particular ornamentation.

Barnes church (St. Mary) is largely a modern building, but the old 13th cent. nave and chancel remain on the S. of the present fabric. The chancel, at any rate, is interesting as retaining (like Bramley) its original E. end, consisting of three graduated lancets and a vesica. There are also several 14th and 15th cent. inserted windows. Notice on the S. wall the two brass figures of two young girls, Edith and Elizabeth Wylde (both d. 1508). The tower, at the W. end, is a rather picturesque example of old red-brick work (probably 17th cent.). (Registers, 1538.)

Beddington church (St. Mary) is more imposing than most of those in Surrey, and should certainly not be missed. The whole structure is early Perp.; and with the exception of the Carew chapel, on the S. of the chancel—which is supposed by Mr. Johnston to be about thirty years later (ii. V.C.H., 488)—was probably erected *c.* 1390, at which date we find a legacy of £20 left towards its rebuilding by the will of Sir Nicholas Carew (Lysons, i. 58). The building was lavishly decorated by the late rector *c.* 1869, and probably few other country churches in the kingdom are more gorgeously coloured than this. It is questionable, however, whether extensive wall painting of the kind that is

here attempted—though unquestionably practised in mediæval times—is really so pleasing as more simple interiors. There is nothing tawdry at Beddington: yet it can hardly be denied that here architectural interest and the feeling of antiquity have been sacrificed to excessive decoration. It is difficult to say, for example, whether the three fine sedilia, and the large piscina, are genuine antiquities or not. Notice the lofty and very fine tower arch; the peculiarly graceful Perp. arches—engraved in Bloxham's little handbook to Gothic Architecture (1849)—between the chancel and the Carew chapel; and the curiously narrow aisles. Notice also: (1) Pulpit with linen panelling—possibly Elizabethan. (2) Nine old miserere stalls in choir. (3) Very fine brass on chancel floor to Nicholas Carew (d. 1432), his wife, Isabella, and their son, Thomas. This is a much more important brass than most of those that now remain in Surrey. Three of the evangelistic emblems still remain at the corners. (4) Also on chancel floor—brass figures of two women, Katheryn Bereyoft, and her sister, Elizabeth Barton (d. 1507). The greater portion of another brass is obscured by the choir desks and it is possible that others are altogether hidden in the same way. Aubrey, writing prior

to 1723, complained of a similar "scandalous neglect" (ii. 172). (5) In the new N. aisle: brass inscription, in a curious wooden frame, to Thomas Greenhill, B.A. (d. 1634), steward to Sir Nicholas Carew. Read the punning inscription and mottoes:

Hee once a Hill was fresh and Greene,
Now wither'd is, not to bee seene.
Earth in Earth shoveld up is shut,
A Hill into a Hole is put.

(6) Small brass inscription, on wall of S. aisle, to Elizabeth Boys (d. 1599), servant to Sir Francis Carew. (7) Beautiful hammer-beam roof in chancel, supported by huge carved angels. (8) Recessed altar-tomb, on S. of Carew chapel, which is divided from the rest of the building by old Perp. screens. This exhibits restored enamelled brasses, and an inscription (mostly old) to Sir Richard Carew (d. 1520) and his wife, Dame Malyn. (9) Very fine Jacobean monument to Sir Francis Carew (d. 1611), erected (as one of its three inscriptions tells us) by Sir Nicholas Throckmorton to his "deare and well-deserving unckle." This is one of the best Renaissance monuments in Surrey: its elaborate heraldry is explained by Lysons. (10) Good late 12th cent. font, of the type of those at

Mickleham and Merstham. (11) Grooving down the faces of the octagonal piers. This, if a genuine feature, is exceedingly unusual; but is paralleled in the 14th or 15th cent. church of St. Jean, at Lamballe, in Brittany. (12) Old clock under tower, dated *G.R. 1718*. (Registers, 1538).

Betchworth church (St. Michael) externally presents a picturesque outline, but unwarrantable liberties have disfigured its restoration. Thus the tower, which now stands on the S. of the nave, was originally central, as appears from the engraving in Cracklow! The core of the existing building is apparently 13th cent.: the S. arcade of the nave, the S. chapel, and the three lancets on the N. of the chancel being dated *c.* 1200–1220 by Mr. Johnston (ii. V.C.H., 452), and the N. arcade, I fancy, being more or less contemporary. It embodies, however, two earlier fragments that must not be overlooked. The earliest of these is a portion of pre-Conquest capital, or base, that is now built in under the reconstructed tower (*ib.*, 447); the second is the replaced Norm. arch (also under the tower) that is assigned by Mr. Johnston to *c.* 1080. On the N. wall of the chancel is the brass of William Wardysworth (d. 1533), a former vicar, in eucharistic vestments. It very

closely resembles the palimpsest priest at Cobham, which is dated *c.* 1510. In the S. chapel are three small brass inscriptions, one alone of which is mediæval (Thomas Morsted and Alianora, his wife). In the vestry is a huge monoxylon chest, which may be compared with the example at Newdegate. (Registers, 1558.)

Bisley parish is exceedingly small, and the position of the church (St. John Baptist) is singularly secluded. This humble little structure is perhaps E.E.; but the detail of the interior is hidden under cheap and tawdry wall painting, and the yellow brick chancel is modern. The little W. turret is supported by timber framing in the nave below. Notice: (1) Small Jacobean pulpit. (2) Small, shallow, trefoil-headed niche in S. wall of nave. (3) Timber W. porch, with verge board.

To the S.W. of the church, near Clew's Farm, and reached by a path across one or two ploughed fields, is the old Holy Well of St. John Baptist, by the side of a larger pond. Its water was formerly used for baptisms—possibly is still so used. (Registers, 1561.)

Blechingley.—The church of St. Mary, as befits a former borough, is rather more important than most of those in Surrey. We need not, however, believe that Blechingley had formerly seven parish

churches, any more than that Effingham had formerly sixteen! The oldest part of the present structure is the base of the tower, which was formerly surmounted—if Aubrey may be trusted (iii. 74)—by "a very high Shaft or Spire." It was struck by lightning in 1606, and the top was rebuilt on a different plan. The stiff carving of the interesting capitals of the tower arch should be compared with similar Trans. carving at Leatherhead, Banstead, and Carshalton. The mutilated E.E. W. door is, of course, a later insertion. The nave is Perp., with four-clustered columns, but most of the N. aisle is modern addition. Notice the grotesque corbels of the roof—hardly less interesting than those at St. Mary's, at Guildford. The chancel, again, is E.E.; and exhibits on the N. the same curious arcading of which traces are found, more or less perfect, at so many other churches in the neighbourhood (*cf.* p. 13). The chancel arch rests on very striking bracket capitals. On the S. of the chancel is an E.E. chapel (v. S.A.C., 230), though its salient features are now Perp. Notice: (1) Sedilia bench, on the N. of the chancel, which should be compared with the similar bench at Chipstead. (2) Between the chancel and chapel—debased table-tomb, with brass plate to the memory of Sir Thomas

Carwarden, Knt. (d. 1559). The verses on the top were discovered at Loseley, and were no doubt intended to be placed on this tomb by his executor, Sir William More. The plate, however, has only been actually affixed since *c.* 1871 (v. S.A.C., 235)—in Aubrey's time this "handsom Freestone Monument" was then "without any sort of Inscription remaining" (iii. 74). Traces remain of a former canopy. (3) At the E. end of the chapel is an enormous classical monument. It commemorates Sir Robert Clayton, Knt. (d. 1707), and his lady, Dame Martha (d. 1705). Sir Robert resided at Marden Park, and in his day was Lord Mayor of London. (4) Old glass in S. window of this chapel. (5) Niche at back of pulpit. (6) Hour-glass stand on respond by pulpit. (7) Perp. font. Blechingley church contains several small brasses. On floor at E. of S. aisle: (*a*) Unknown lady; (*b*) Three groups of children, with two coats of arms. The third group of five girls has probably come from some other stone. On floor of old part of N. aisle: (*c*) Brass figures of Thomas Warde (d. 1541), in civilian costume, and of Jane, his wife, in kennel head-dress. At the top is an interesting representation of the Trinity, as on one of the Arderne brasses at Leigh. On floor, on N. of Sanctuary: demi-figure of priest. The roofs of

the nave, chancel, and S. aisle are old. Outside the best feature is the fine Perp. porch, recently restored, with a parvise chamber above it. The inside door of this porch is E.E., and contemporary with the W. door of the tower. Notice also the striking rood-loft turret at the meeting of the S. aisle and chapel—a feature common in churches in Kent, but generally absent in Surrey. Here, too, is a small blocked "low-side" window, in normal position, with a small blocked quatrefoil below it. At Tatsfield there is a quatrefoil as a "low-side" window, and at Shere in connection with an anker-hold. An anker-hold, in fact, seems actually to have existed—there is still a fragment of ruined, projecting wall—on this side of Blechingley church. (Registers, 1538.)

Bookham, Great.—The picturesque church (St. Nicholas) seems first to have been built at about the middle of the 12th cent., and consisted originally of a chancel, and nave with S. aisle. The N. aisle, however, was added soon after; though its arcade (dated by Mr. Johnston *c.* 1160; ii. V.C.H., 480) is obviously slightly later than that on the S. The S. aisle (like the strange aisles at Beddington) was originally very narrow—a feature that is said by the late Mr. Micklethwaite to have been more particularly characteristic of the following cent.

(*cf.* the S. aisle at Addington[1]). Only a portion, however, of this remains (at the W. end), the bulk having been rebuilt in the 15th cent. The chancel was reconstructed in 1341; and is one of the only two dated mediæval buildings now remaining in Surrey. Its erection is commemorated by the curious inscription built into its E. interior: *Hec domus abbate fuerat constructa Johanne de Rutherwyke decus ob Sancti Nicholai anno milleno triceno bisque viceno primo. Xpc ei paret hinc sedem requiei.* John de Rutherwyke was abbot of Chertsey (to which society Bookham church had been impropriated in 1292 (C.P.R., *sub anno*)) from 1307 to 1346. The *Exchequer Leiger* (as quoted in the *Monasticon*, i. 424) speaks of his headship in glowing terms, styling him *religiosissimus pater, prudentissimus et utilissimus dominus*, and reckoning him even as a second founder (*quasi dicti loci secundus fundator*). He also rebuilt the chancel at Egham, marking it with a similar inscription. Notice: (1) On floor of nave, near pulpit: small brass figure, in slightly horned head-dress, of Elizabeth Slyfield (St. John) (d. 1433). (2) In N. aisle: huge wall monument to

[1] One of the narrowest aisles with which I am acquainted in England is on the N. side of S. Markham church in Nottinghamshire. The remarkable Romanesque church of Notre Dame at Poitiers has aisles of exceeding narrowness.

Robert (d. 1668) and Elizabeth Shiers (d. 1700) (*Caelo maturam efflavit animam*) and his son, George (d. 1685). (3) On S. of chancel arch: long rhyming inscription—very characteristic of its period—to Edmond Slyfield (d. 1590):

> "A stout esquier who allweys sett
> Gode's feare before his eyes."

(4) Lower part of 15th cent. screen between S. aisle and Slyfield chapel. On the top of this is fixed a small brass plate bidding us pray for the soul of John Barmsdale (d. 1481) and "Marion his wyf." (5) Trefoiled piscina. (6) Large piscina in S. chapel. (7) Late 12th cent. font with marble bowl. (8) Timber framing under tower. (Registers, 1632.)

Bookham, Little, church (dedication unknown) was apparently built in about the middle of the 12th cent., and originally possessed a S. aisle. This, however, was removed, probably late in the 13th cent.—though the old arcade (now blocked) is visible both inside and out. There seems also to have been a small, later chantry chapel on the N. of the nave, to which the blocked arch (without capitals) remains. There is no chancel arch. Notice: (1) Font contemporary with original church. (2) 15th cent. piscina. (3) Blocked 14th cent. "low-side," visible outside, in the normal position. (Registers, 1642.)

Bramley church (Holy Trinity) has been frightfully rebuilt; but the chancel is still old E.E. The plastered tower, moreover, where visible externally, is apparently ancient; there still remains a lancet on the S. of the S. aisle; and just possibly some external stone-work in the head of the Norm. W. door is a remnant of true mediæval work. The chancel, at any rate, is worth more than passing notice, as retaining its original E. end (three lancets). In the S. aisle (added in 1875) is a large wall monument to Henry Ludlow (d. 1730) and Margaret, his wife (d. 1684). (Registers, 1566.)

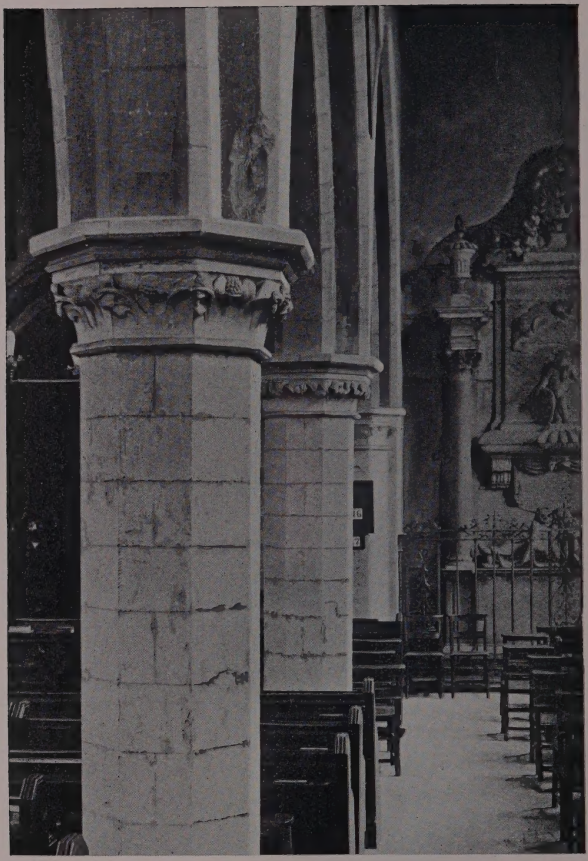
Buckland church (St. Mary) was entirely rebuilt in 1860. It retains, however, on the S. of the chancel, a small, but singularly perfect, 14th cent. figure of St. Peter—one of the best bits of old glass in the county. (Registers, 1560.)

Burstow (St. Bartholomew) church, like Newdegate, has a rude wooden tower, crowned by a shingled spire. This was probably originally an aisleless Norm. church, of which the chief visible feature now remaining is a "slit" on the N. of the chancel, opening now to the vestry. A Perp. aisle, however, was subsequently added on the S. of the nave; and the existing windows are all of this period. Each of the piers of the nave arcade is formed of four-clustered columns. The

shafts of the chancel arch spring at a point some distance up the jambs—a peculiarity that the writer has noted in the crossing of Chester Cathedral, and in more than one church in Yorkshire, *e.g.* Osmotherley, Frickley, and Rossington, but nowhere else in Surrey, except at Thursley and St. Saviour's, Southwark. Notice: (1) Blocked priests'-door, visible externally. (2) Piscina, with aumbrey above it. (3) Opposite last—aumbrey divided by a shaft. (4) Niche on each side of the chancel arch. One of these has another plainer niche below it; and close at hand is an aumbrey. (5) Plain piscina in aisle. (6) Recess in N. wall of the nave. (7) Octagonal font. The E. window is a modern memorial to Flamstead, the first Astronomer Royal, who was rector from 1684–1719, and is said to be buried in the chancel. (Registers, 1547.)

Byfleet has an early Dec. church (St. Mary), at some distance from the village, with tracery of the simplest possible description. The aisle (S.) is a modern addition, but incorporates the old S. windows. Notice: (1) Two plain sedilia and cinquefoiled piscina. (2) On N. jamb of chancel arch—brass figure of a former rector, Thomas[1] Teylar (d. 1480). He was also a

[1] I take the Christian name from Aubrey (iii. 194).



S. NAVE ARCADE, CARSHALTON

Canon of Lincoln. The matrix of this brass is apparently on the floor of the chancel; and there seems once to have been an inscription that issued from the mouth. (3) Octagonal Perp. font, with carving on the panels. (4) Plain piscina, near door of vestry. (5) 15th cent. belfry, supported by timber framing. (Registers, 1698.)

Capel church (St. John Baptist) was formerly a mere chapel of ease to Dorking, as appears from the Taxation of Pope Nicholas IV. (*ecclesia de Dorkingge cum Capella*). The existing building is mostly E.E. Notice, in the churchyard, the Petworth marble base of an early 13th cent. font. (Registers, 1653.)

Carshalton.—The picturesque old village, the crystal springs of which were lovingly praised by Ruskin, has almost been destroyed by the modern builder. This, we know, is "development"; yet to one who knew this village forty years ago—was born almost within sound of its bells—it seems nothing better than pure retrogression—a graceless old age of shabby disrepair. Even the old church (All Saints) has been almost hidden away behind a crude modern Perp. successor. The original structure—or what remains of it—has a Trans. S. arcade of about the same date as the similar work at

Leatherhead and Banstead; and the chancel, with its blocked lancets, is contemporary, or not much later. The lower part of the axial tower is probably coeval—the upper has been "churchwardenised" and crowned by a short "extinguisher" spire of the Hertfordshire pattern, like the one that still remains at Pirbright. Originally there was also a N. arcade, with scalloped capitals, supposed to be rather earlier than its opposite neighbour (vii. S.A.C., 138). This was removed at the restoration *c.* 1893, but will possibly be used in the completion of the church. One column, if the writer recollect rightly, is marked with a cross. Notice: (1) Table-tomb, on N. of old chancel, to Nicholas Gaynesford and Margaret, his wife. The blank dates of death—no one has troubled to fill them in—show conclusively that the monument was erected in the lifetime of the person it commemorates—perhaps for further use as an Easter sepulchre. On the wall behind this monument, and actually forming part of it, are enamelled brass figures of husband and wife. (2) On S. wall opposite—tablet to William Quelche, B.D. (d. 1654), whose lot it was "through God's Mercy, to burne Incense here about 30 years." The expression perhaps is figurative (*cf.* St. Luke, i. 9); but that incense was sometimes

burnt in churches during the Laudian revival appears from an entry in Evelyn's Diary (30 March, 1684), and other instances are given in *Notes and Queries*, 3rd series, viii. 11. Quelch was apparently buried in the same grave that held the ashes "of a certain Fryer, sometime Vicar of this Place":

Quos bifrons templo divisit cultus in uno
Pacificus tumulus jam facit esse pares.

This was perhaps a certain "Dominus Johannes . . ." alluded to by Aubrey, who is probably commemorated by the figure of an ecclesiastic now on the chapel floor. Adjoining this last is the fine mutilated brass (date lost) of Thomas Churcham, with an interesting Pietà. On the floor of the new nave is the small brass of Johan Burton (d. 1524), with a scroll from the mouth: *Lady Helpe.* Notice also the florid 18th cent. monuments of Sir William Scawen (d. 1722) and Sir John Fellowes (d. 1724). (Registers, 1538.)

Caterham village has been long since ruined by railways, lunatic asylums, barracks, and villas. Even the church is new; but luckily the old church (St. Laurence) has been left on the other side of the road, though now used only for a Sunday-school. This little, unrestored

structure has undergone many mutations. Originally a small, aisleless Norm. church of the type of Pyrford and Wisley, an arcade of two arches was added in the Trans. period on the S. of the nave; and later a 13th cent. arcade—also of two arches—on the N. of the nave, and two 13th cent. chapels respectively on the N. and S. of the choir. The church had now arrived at its fullest development, but the S. chapel and S. nave aisle were afterwards destroyed, it is said in the 14th cent. (xv. S.A.C., 54). The blocked arches, however, remain still visible in the walls, as well as an earlier Norm. "slit" that belonged to the original structure. "Few bits of church wall can show so many architectural transformations in so small a compass" (*ib.*). Notice the strange carved capitals to the E. responds of the chapel arches, and also to the W. respond of the arch on the N. The E. window of the surviving aisle seems once to have been formed by three grouped lancets, but now there is only wooden tracery! Notice also: (1) In N. wall of sanctuary—head of incised cross, with some words that I could not decipher. (2) In S. wall —stone to John Lambert (d. 1647). (3) Fragments of old chancel screen. (4) Grotesque face on S. of nave arcade—Mr. Johnston (*ib.*, 58) thinks in reference to "Church-ales." There

is a similar mask at St. Mary's, Guildford. (Registers, 1543.)

Chaldon church (Sts. Peter and Paul) is best known for its wall painting, but it possesses in itself some features of interest. Probably it was at first an aisleless Norm. structure, consisting only of nave and chancel; and of this primitive edifice a "slit" still survives, high up in the W. wall. Later, about the close of the Trans. period, an aisle was added on the S. of the nave, and a chapel on the S. of the chancel. The N. arcade seems to me distinctively later, and is probably developed E.E. The tower and spire are modern additions. Manning and Bray expressly make clear that in their day "there were neither tower or spire" (ii. 444).

The wall painting was discovered about thirty-five years ago, and occupies roughly the whole W. interior of the church below the Norm. slit already alluded to. It is described by Mr. S. G. Waller in v. S.A.C., 275. The painting is in four main divisions, separated vertically by the "Ladder of Salvation," up which naked souls are struggling towards the demi-figure of Our Lord at the top. In the bottom right-hand corner is the Tree of Knowledge,[1] with the

[1] Mr. Waller says the Tree of Life (p. 283), but surely it is more likely that the serpent tempter should be shown in the Tree of Knowledge.

serpent among its branches. To the left of this is the Bridge of Spikes: "In all the stories of the punishment of departed souls, a bridge of some kind or other is found." The bridge is supported by two huge demons, and none of its traversers has any firm foothold. Below is an usurer with his money-bags, on an *ignea sedes*, and tormented by two devils, "who on either side are vaulting with pitchforks, making a fulchrum of his head." In the left bottom corner is an enormous cauldron, tended by two demons, in which are the souls of parricides and fratricides. Here too are representations of other sinners: of a drunkard with a bottle; of dancers, whose feet are gnawed by a demon wolf; of a lady whose hand is devoured by a dog—perhaps because in life she had stretched it out, "in giving to dogs those things which I ought to have given to the poor." It will thus be seen that the lower tier is occupied almost entirely with the tortures of the damned. The tier above is more cheerful. On the right is the Descent of Our Lord into Hell, and the release of the souls in prison. Here Christ is trampling on Satan bound, and holding out His hand to the emancipated spirits.

Trassene l' ombra del primo parente.

Notice in this compartment the two spirits

ascending by the side of the ladder but not by its rungs, supposed to be Enoch and Elijah, who were translated. In the division to the left is St. Michael weighing souls, whilst a demon is attempting to depress the balance. On the other side of the archangel are three female spirits conducted by an angel—Mr. Waller thinks probably the Three Marys. The painting is assigned to about the beginning of the 13th cent.

Notice also: (1) Plain piscina in E. wall. (2) Easter sepulchre on N. of chancel. It can hardly have been a tomb; and it seems, in fact, to bear traces in front of the former existence of a grille. If I am right in this suggestion, this is the solitary instance (unless it be Kingston) of a strict Easter sepulchre in Surrey, though table-tombs may sometimes have been used for this purpose—for example, the Gaynsford tomb at Carshalton. It seems to be Perp. (3) By the side of this sepulchre is a curious Renaissance tablet, which is also unique in the county: *Good redar warne all men and women whil they be here to be ever good to the poore and nedy. The poore ever in thys worlde shall ye have. God graunte us sumwat in stoore for to save. The cry of the poore is extreme and very sore. God graunte us to be good evermore in this worlde we rune oure rase.*

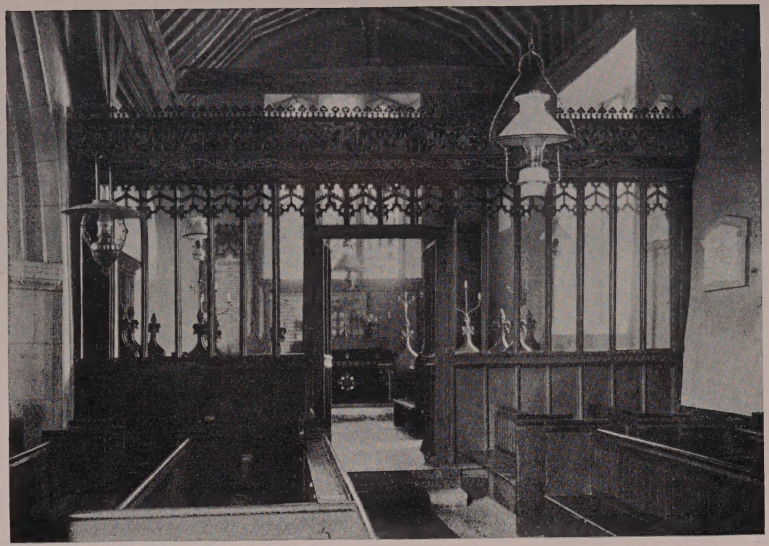
God graunte us to be with Christ in tyme and space. Above are the initials R I E, and the date 1562. (4) Fragments of old glass in S. chapel. (5) Traces of piscina in this chapel. (6) Traces on N. of chancel of an arch—now blocked—the bracket respond of which is obviously coeval with those in the N. arcade. (7) Very rare example of a Commonwealth pulpit, dated 1657. (8) Font, consisting of a large monolithic square bowl, on an octagonal shaft built up of a number of separate stones. Fonts of this kind are not common; there is one at Walkington in the E. Riding of Yorkshire, but apparently none other in Surrey. (9) Traces of piscina in E. respond of N. arcade. (10) In porch (S.)—monumental slab, with traces of cross fleury in relief. (Registers, 1564.)

Charlwood is a quaint old Wealden village—one of the most unspoilt in Surrey. By the side of some of the roads approaching the village may still be found the curious flagged "church-path"—common enough in the Weald of Kent—though in many places now almost overgrown as the result of neglect and disuse. The church of St. Nicholas is one of the most interesting in the county. Originally it consisted of a Norm. nave and chancel, divided by a central tower; at a later period a broad Dec. aisle was added on the

S. of the nave; and finally the chancel was rebuilt, or remodelled, and a chapel was added on its S., in a rather late style of Perp. The existing building may thus roughly be described as consisting of two parallel churches—like many of the churches in Guernsey and Wales; but of recent years the original chancel has been deserted for the chapel on its S. Notice the two Norm. arches of the tower. That on the W. has a single shaft on each side, with a cushion capital, and a small Norm. "slit" in the wall above it. That to the E. is much simpler, but has possibly been "church-wardenised" and plastered out of all original intention. There is also a single Norm. "slit" still left on the N. of the nave. Notice again the curious blocked recess, visible to the W., in the wall-space to the N. of the W. tower-arch. The inserted Dec. nave window, not far from this, is set "within an arched recess reaching from the floor, an arrangement met with in some earlier examples in the Surrey churches of Merstham and Merton, and which is seen in Perp. work in several East-Anglican edifices." It also occurs at Coulsdon and Blechingley. The disused chancel as rebuilt, or remodelled, is a coarse example of late Perp.; and as much—or as little—must be said of the two Tudor arches that separate it

from the chapel on the S. The roofs throughout the church are original.

The best feature, no doubt, of Charlwood church is the beautiful parclose to the W. of the present ritual chancel. This now does duty for a choir screen, though not of course originally so intended. The painting is modern restoration. The arms at the top—Saunders impaling Carew—and the initials R.S., which are thrice repeated, point plainly to the possible donor of the screen, or perhaps, more probably, to the person whom this screen is intended to commemorate. This beyond doubt was Richard Saunders (d. 1480), the son of William Saunders (d. 1481) and of Joane Carew (M. and B., ii. 190). Over the doorway are the Sacred Monogram, and an M beneath a crown for the Virgin. The beautiful grape-pattern moulding, which forms a border to the top, should be compared with somewhat similar work on the tomb of Sir Richard Carew at Beddington. On the S. wall of the present chancel is a brass (xi. S.A.C., 18) to Nicholas Saunders (d. 1553) and his wife, Alice (Hungate). The lady wears the kennel head-dress characteristic of the period (xvi. S.A.C., 43, 44). Husband and wife are represented as kneeling at prayer-desks opposite each other, with a train of four children behind the man, of six daughters behind



OLD PARCLOSE SCREEN (NOW CHANCEL SCREEN), CHARLWOOD

the woman. Each has a scroll from the mouth: for the husband, *In te, Domine, speravi;* for the wife, *Miserere mei, Deus.* Above are two coats of arms—on the dexter side, Saunders quartered with Carew; on the sinister, the canting achievement of Hungate of Yorkshire (*i.e.* hound-gate). Between these two coats is the crest of Saunders. On the floor of the old chancel is a brass inscription to William Jordan (d. 1625), of Gatwick, and his wife, Cathèrine (Hussee) (d. 1626). On the S. wall of the S. nave are some faded traces of wall painting, (xi. S.A.C., 12). The subject to the E. is the history of St. Margaret, "the virgin martyr, a saint who was extremely popular during the middle ages, and highly venerated in our own country, where two hundred and thirty-eight parish churches were dedicated to her honour." The subjects to the W. are (?) the life of St. Nicholas (above), and the favourite mediæval Morality —*Les Trois Vifs et Les Trois Morts* (below). "The legend is a simple one, and merely states that three kings being out hunting in a forest, were suddenly confronted by the appearance of three hideous skeletons or spectres, who lectured them on the vanity of earthly pomp and pleasures." There was formerly another painting of this legend on the wall of

Fetcham church.[1] The pulpit, placed curiously in the S. aisle, shows still the "three Texts of Holy Writ" mentioned by Aubrey, though the black and gilt have obviously been restored since his time. On the S. of the sacrarium is a very plain opening—more like an aumbrey than a piscina. There is, however, an undoubted piscina on the S. wall of the S. nave. A few details still remain to be noticed inside, *e.g.* the two Perp. niches at the E. end of the original chancel; the helmet on the E. wall of the present sacrarium; the slight fragments of glass in more than one window; the very curious font of questionable date; and the ancient parish chest in the original chancel. The S. porch is Perp., and possesses a broken "stoup." The gable outside exhibits a sun-dial dated 1791. (Registers, 1595.)

Cheam.—The old church of St. Dunstan was entirely pulled down, with the exception of the Lumley chapel, in 1864; and little can be said in praise of its successor. The Lumley chapel, which apparently stood to the E. of the chancel, was spared for the sake of its monuments. It is said to have been built by Lord Lumley in 1592 (Lysons, 140); and has a Perp.

[1] The classical example of this Morality is, of course, to be found in the Campo Santo at Pisa.

E. window, and a plaster roof "with pendant ornaments." Notice: (1) Against N. wall—recessed table-tomb, with recumbent female figure to Elizabeth (Darcy), second wife of John, Lord Lumley. The monument is undated, but the lady is known to have died in 1616 or 1617 (*Complete Peerage*, v. 178). (2) Against same wall—large monument to Lord Lumley himself (d. 1609). The heraldry is as intricate as that on the tomb of Sir Francis Carew at Beddington, but is fully explained in Lysons (141 *n.*). Both these last monuments have the Lumley motto: *Murus aeneus sana conscientia.* (3) Against S. wall—enormous table-tomb, in marble and alabaster. On the wall behind is the brass relief of a kneeling woman. This tomb again exhibits no date, but an inscription round the rim commemorates Jane, daughter and heiress of the Earl of Arundel, and first wife of the Lord Lumley last mentioned. She died in 1577 (Lysons, i. 145); and, like other ladies of that time, was famous for her scholarship. "It was a common thyng," says Nicholas Udall, as quoted in the *Gentleman's Magazine* for 1833 (ciii., ii. 494), "to see young virgins so nouzled and trained in the studie of letters, that thei willyngly set all other vain pastymes at naught for learnynges sake." (4) On floor—large brass figure of civilian—

unfortunately the middle part has vanished. It is assigned to *c.* 1360 (iii. S.A.C., 337). (5) Slab, with seven pieces of brass, most of which are quite unconnected: (*a*) Two demi-figures of civilian and lady, with inscription below to John Compton (d. 1450) and his wife, Johanna (d. 1458); (*b*) inscription to William Wodeward (d. 1459); (*c*) inscription to Bartholomew "ffromomndes" (d. 1579); (*d*) inscription to Michael Denys (d. 1518); (*e*) small brass figure between the two demi-figures first mentioned. This is apparently the "man in armour, standing side wise, measuring only 6¾ in. in height," which is referred to by Mr. Heales (iii. S.A.C., 339) as "being probably the smallest known full-length brass figure of an adult." (6) At foot of this slab, a second slab exhibiting four coats-of-arms; and (7) a third slab with two demi-figures of men, one of whom is perhaps the William Wodeward whose inscription is given above, and whose "Busto" is mentioned by Aubrey (ii. 119). (8) On E. wall—brass inscription to Edmund Barret (d. 1631), "seriant of ye wine cellar to King Charles." (9) On a stand in the middle of the chapel—brass to Thomas Fromond (d. 1592) and Elizabeth, his wife. Husband and wife are shown kneeling at Prie-Dieus—he with six sons, and she with four daughters. Above

EFFIGY OF ELIZABETH, LADY LUMLEY, CHEAM

is a representation of the Holy Trinity (*cf.* the Arderne brass at Leigh); between them, quarterly 1 and 4 Fromond 2 and 3 Ellenbrig impaling Verde (iii. S.A.C., 341). All these last pieces are palimpsest; and on the back of the shield is a second coat-of-arms with a Virgin and Child above it. (Registers, 1538.)

Chelsham church (St. Leonard), though badly restored, retains many features of interest. It consists only of chancel, nave, and W. tower; and with the possible exception of the last (which I think is 15th cent.), seems originally to have been built at different periods in the 13th cent., though its windows were afterwards altered. Perhaps the oldest visible feature is the early looking capital now embedded in the wall in the S.E. corner of the sanctuary. In the N.E. corner is a later, very elegant, E.E. capital, surmounting a shaft that may have been meant to carry an image. Mr. Johnston, however, suggests that it was made to match the stone in the opposite corner, and that the two once carried an altar-beam, or reredos (xv. S.A.C., 66). Towards the S.W. corner of the choir is a two-light "plate-tracery" window that comes lower towards the ground than the neighbouring lancets, and occupies the normal position for a "low-side." More cannot safely be said of it. Notice the

admirable, much restored, 14th cent. windows on both N. and S. of the nave. Notice also: (1) Very beautiful 13th cent. piscina, very unusually inserted in E. wall of chancel. (2) Mutilated, but striking, chancel screen, with distinctive traces of the coming Renaissance. Mr. Johnston says that it was "originally a parclose screen to enclose a chauntry chapel in the eastern part of the S. side of the nave"; and believes it to be Flemish in character (*ib.*, 64). It was a chancel screen, however, in the time of Manning and Bray, when it was surmounted by "several heads in bas relief on roundels" (ii. 425). (3) 13th cent. marble font, of the type of the late 12th cent. fonts at Beddington and Mickleham. (Registers, 1669.)

Chertsey.—The parish church of St. Peter has hardly been more fortunate than the great Benedictine abbey. Part of the tower is 15th cent. (though patched with red brick); and the chancel certainly seems to me (though wholly re-cased) to retain internal traces of mediævalism. The rest of the structure is pitiable sham Gothic. Notice the old king-post roof in the choir; and the brass inscription to Edward Carleton (d. 1618). (Registers, 1606.)

Chessington church (St. Mary) is curiously retired. The little building seems exactly on

the border line between Trans. and E.E., the lancet "slits" being framed internally in circular-headed splays. The solitary aisle (S.) is modern addition (1870), and is separated by a picturesque wooden arcade. Such wooden arcades are sometimes found in old churches, *e.g.* Raskelf in Yorkshire, and formerly also at Haslemere. The most interesting feature, however, at Chessington is the chancel, on the S. side of which are two lancets set in an arcade, as at Coulsdon and at many other churches in Surrey. Each of these is lower than the rest of the chancel windows, but neither, I think, is a "low-side." The chancel roof is old. Notice the bracket on the E. wall. In the little sacristy on the N. of the chancel is the fragment of an alabaster Nativity (*cf.* Horsley, W.). Much of the lower part of the font, including the four marble shafts, is perhaps more or less contemporary with the bulk of the building. (Registers, 1656.)

Chiddingfold church (St. Mary), since it was described forty years ago by the late Major Heales (v. S.A.C., 157), has undergone one of those strenuous restorations that have been far too common in Surrey. The core of the building is perhaps late 12th cent.; and the S. wall of the chancel (with its lovely row of lancets), the chancel arch, and the two arches on the N.

of the chancel (between it and what is now the vestry) are admirable examples of E.E. as developed in a simple parish church. The original late 12th cent. nave had also at least one aisle; and fragments of the old arcade, consisting of darker stone, were strangely worked up into the outer face, above the arches, of the existing N. arcade, when the nave was reconstructed in the 15th cent. The height of the new arches is remarkable. Notice: (1) "Low-side" window in normal position, formed by prolonging a lancet towards the ground. (2) Blocked priests'-door. (3) Two trefoiled piscina niches in chancel, and third in S. aisle. (4) Fragments of old oak seating. (5) Remains of stoup in porch. (6) Two external sepulchral recesses in S. wall of S. aisle. Dr. Cox suggests that these were perhaps intended for husband and wife, the founders of the rebuilt aisle. (Registers, 1653.)

Chipstead church (St. Margaret) is placed pleasantly on the chalk downs to the W. of the Brighton high-road, and is one of the best in Surrey. The original portions of the existing building are the nave (or what now remains of it), including the doorway in the N. aisle, which dates from the end of the 12th cent.; the chancel, N. transept, and S. aisle, which date from

the beginning of the 13th cent.; and the upper part of the central tower, which dates from the 15th cent. The S. transept (conspicuous by its absence in the invaluable engravings in Cracklow and in Manning and Bray) is a successful reproduction of supposed 13th cent. features; whilst the N. aisle is quite recent addition. Mr. G. E. Street contributed a paper to the *Ecclesiologist* (N.S., viii. 31) in 1850, in which he maintained a theory that the three neighbouring churches of Chipstead, Merstham, and Gatton, as well as Merton and Cliff-at-Hoo (in Kent), were designed by a single hand. Be this as it may, the chancel and N. transept at Chipstead are of singular beauty, and in one strange particular unique. This is the range of lancets on either side of the choir, which, besides their exceeding narrowness, are finished with triangular heads. This also is the case with the W. face (now looking into the new N. aisle) of the very beautiful (and very unusual) doorway on the W. of the N. transept. "Possibly, instances may be found elsewhere; but, except in spire lights . . . and the pedimental canopies over pointed arches . . . I do not remember ever to have seen another example, or even a reliable drawing of one, built during the period of Gothic architecture and subsequent to the Saxon date" (viii. S.A.C.,

263).[1] Notice in this chancel: (1) Inserted 15th cent. E. window. (2) Contemporary stone sedilia benches on either side—on the N., from the sanctuary to the crossing; on the S., from the sanctuary to the modern priests'-door. They exhibit three remarkable 13th cent. bench ends. (3) Trefoiled piscina. (4) 15th cent. chancel screen, now surmounted by the Royal Arms. (5) Incised stone on N. wall to Christopher Shawe (d. 1618), Citizen of London, "Imbrodorer." (6) Glass in E. window. This, and much else throughout the church, is apparently amateur, and due to the enthusiasm of a former rector. It would seem, however, that it incorporates some genuine fragments collected in other places, and possibly even some remnants of original glazing (*ib.*, 266)—for example, in the S. window of the rebuilt S. transept. The nave, as we have seen, is the oldest part of the church, but little now remains of it since the addition of the aisles. Its principal curiosity is the range of three little clerestory windows (quatrefoils in circles) above the earlier 13th cent. S. arcade. Owing to the raising of the roof, they now look into the aisle. These should be compared with the analogous

[1] Triangular-headed windows, however, are not unknown later than the 13th cent., *e.g.* the 15th cent. windows at West Wickham in Kent. *Cf.* also p. 179.

windows in the not far distant church of Merstham. The original N. doorway (interesting, like that of Ash, for its retention of the circular-headed form together with fully developed "dog-tooth") has been preserved in the new N. aisle. The contemporary, but much plainer, W. doorway (visible in both engravings in Manning and Bray) has been destroyed—it is hard to imagine why—to make way for a sham Perp. successor! Notice: (1) ? 14th cent. font. Its tracery seems of this period, but the base of the circular shaft is precisely similar to the bases in the 13th cent. S. arcade. Major Heales (*ib.*, 266) suggests that Dec. ornament has been added to a 13th cent. core. (2) Jacobean pulpit. (3) Two fragments of a relief cross fleury outside, in the angle of the S. transept and chancel. (Registers, 1656.)

Chobham has a church (St. Laurence) of considerable size, but hardly of surpassing interest. Outside, the chief feature is the ragged-looking tower—perhaps Perp., but in that case the belfry windows are later and debased—surmounted by a short leaded spire.[1] Inside, the S. nave arcade is interesting Trans., but with traces of two earlier Norm. windows visible above the present pointed arches. Two of the

[1] Not a mere *flèche* of the Hertfordshire "exstinguisher" type, but a real leaded spire, like that at Godalming.

piers are double responds—the first from the E. and the first from the W. Possibly the first is explained by the fact that the easternmost arch originally opened to a little S. transept; the arch to the W. was possibly added, in the Perp. period, at the time of the erection of the tower. In that case, of course, its style has been assimilated to the style of the original arches. There remain on the S. of this aisle some old Perp. windows. The N. aisle is bad modern Gothic; and the chancel is apparently new. Notice: (1) Slab on chancel floor, with curious inscription to Mrs. Johanna Thomas (d. 1638). (2) Slab, with inscription now nearly obliterated (but the date 1658 is still visible). This is apparently the monument of Sir Anthony Thomas, Knt., and of his wife, Lady Maria (Aubrey, iii. 203). (3) Small pointed niche on S. of S. aisle. (4) Very remarkable wooden octagonal font, lined with lead, assigned to the 16th cent. (ii. V.C.H., 440). (5) Curious old roof in S. aisle. (6) King-post roof in nave. (7) Timber W. porch. Part of this is old, and perhaps Perp. (Registers, 1654.)

Buried in this church, on the N. of the chancel, "under a large blue Marble Grave-Stone" that I have not identified—supposing even that it still exists—is the body of that "truly Apostolical

Archbishop," Nicholas Heath of York (d. 1579). Though respected by Elizabeth—to whom he had rendered signal service by proclaiming her succession in the Lords immediately on the death of Mary—he was deprived of his see soon after her succession (D.N.B.).

Clandon, East.—Few villages in Surrey are more purely rural—it might almost be in Lincolnshire or Yorkshire. The little church of St. Thomas of Canterbury was very prettily restored, and the N. aisle—or perhaps rather chapel—rebuilt in 1900. Everything seems to be 13th cent. Notice the plain rectangular "low-side," in the normal position; the doorway to the rood-loft; the piscina in the chapel; and the blocked door on the N. of the chancel—visible externally—with a square shouldered head. The E. end is remarkable as having *two* lancets, instead of the usual three (*cf.* the two neighbouring Kentish churches of Thannington and Milton). (Registers, 1555.)

Clandon, West.—The church of Sts. Peter and Paul is late 12th cent., with a Perp. window inserted on the W., and a good Reticulated window on the E. It seems, however, to have been much knocked about—Aubrey, indeed, expressly states (iii. 261) that it fell down through age "a small time before Christmas in 1716,"

but was rebuilt "by the Contributions of the Parishioners." In Aubrey's time, it would appear, restoration was called rebuilding, just as rebuilding is now called restoration! There are several small objects of note—in particular the very interesting piscina at the S.E. corner of the nave, partly cut into the jamb of the window. Notice also: (1) Remains of stoup inside S. door of nave. (2) Bowl of font, which is possibly Trans., and exhibits on one of its faces a common form of circular-headed arcade. The base on which it stands has been wretchedly restored. (3) Niche on S. of chancel—perhaps for sedilia. Here are preserved some fragments of painted wood "of late 15th—or early 16th—cent. date, and there is no question that the three nimbed figures thereon represent St. Peter (left), St. Paul (right), and St. Thomas of Canterbury (centre). . . . Poor though the style of art is, this fragment has a certain value to antiquaries from the fact that it is almost the only example of mediæval painting on wood remaining to us in Surrey" (xxi. S.A.C., 99). (4) Traces of lancet window in E. end, outside. (5) Rude wooden porch, probably post-Gothic, and now, alas! worm-eaten and rotten. (6) Late 12th cent. sun-dial on S. exterior of church (*ib.*, 86). (Registers, 1536.)

Cobham is a picturesque village, with some

pleasant river scenery on the Mole. The church of St. Andrew has been painfully restored; but possibly the S. arcade of the nave may be ancient, though rigorously scraped. Certainly four old Perp. windows remain in the aisle that adjoins. The tower arch, however, is of more than common interest—Norm., of a very plain type; and the belfry windows of the tower, and the S. door of the nave (with chevron and billet), belong to the same period, though renewed. The chapel on the N. of the chancel has also Trans. arches. Notice: (1) On the N. jamb of the W. arch of the S. chancel chapel—palimpsest brass of a knight (*c.* 1550, xv. S.A.C., 34), ingeniously mounted to revolve. Apparently there still existed an imperfect inscription to James Sutton (d. 1530), "bayle of this Lordeshyppe," and to "Maude hys wyf," in the time of Manning and Bray (ii. 738); but this is not given by Aubrey. On the back is the figure of a priest in eucharistic vestments, and bearing a wafer in a chalice. The former has the letters *Ihs.*; the latter *Esto in Ihs.* The date is supposed to be *c.* 1510 (xv. S.A.C., 35). (Registers, 1562.)

Compton.—The church of St. Nicholas, in the interest and number of its archæological puzzles, is hardly to be equalled in England. The building as a whole is late Trans.; and its

almost unique characteristic is the possession of a two-storied sanctuary, or, more correctly, of a chauntry chapel erected immediately over the Communion Table, and opening on the W. towards the church.[1] It is noticeable, however, that the hood of the sanctuary arch consists of "dog-tooth" moulding, a circumstance which suggests, in conjunction with the fact that five of the capitals in the nave arcades have stiff conventional foliage, that the work is on the exact border line between Trans. and E.E. The W. side of this chauntry (which contains a piscina) is guarded by a screen of very rude workmanship, apparently contemporary with the rest of the church. This is possibly the oldest piece of wooden screen-work anywhere remaining in the kingdom. Access to the chauntry is now obtained by a wooden stair in a small penthouse-like building on the S. of the chancel. This, however, is clearly a modern makeshift; and the

[1] This upper room at Compton has sometimes been compared with the chamber above the sanctuary in Darenth church in Kent; but there is really no analogy between them. The sanctuary of the last place is vaulted with early quadripartite groining, and above this there seems subsequently to have been constructed—perhaps in the 15th cent., when the N. outer wall of the sanctuary was raised—a small chamber that may perhaps have served for a priests'-room. This is now inaccessible; but there is no reason to think that it ever opened westward to the church or was used for the purpose of a chauntry.

building itself is probably an anker-hold, similar to those of which traces remain in three other Surrey churches, *i.e.* Blechingley, Leatherhead, and Shere. Between this diminutive chamber and the chancel is a curious excavated cross, not unlike the loophole of a mediæval castle, which is now blocked on the side towards the cell. Something very similar may still be seen in connection with the vanished anker-hold on the N. side of the chancel at Shere; and it also remotely recalls the "low-side" window at Tatsfield. Probably it was used by the anchorite for a "squint," or perhaps as a channel to receive the sacrament.[1] Notice in the chancel the two "low-side" windows—one in the normal position (towards the W. of the S. wall), and a

[1] In the W. wall of the W. aisle of the N. transept of the old Cluniac church of St. Mary of Charity at Faversham in Kent is a somewhat similar opening. No signs of this are visible externally. As far as I can judge, however, the top of the cross is barely two inches below the level of the sill of a late Dec. (restored) window that is set about two feet or less to the S. of it; whilst there is an ancient buttress about three feet to the N. A mediæval anker-hold is known from documentary evidence to have existed at Faversham (xi. *Arch. Cant.*, 24), but there seems no reason—nor does it indeed seem even physically possible—to locate it in connection with this opening. I have noticed a somewhat similar excavation in the N. transept of the Groote Kerk at Haarlem—if I recollect rightly, on the W. side. There is also something like it on the N.E. face of the chancel arch at Rainham in Essex.

second immediately opposite. The latter of these is a small lancet, and it approaches slightly lower to the ground than its opposite neighbour; the former perhaps was once of like character, but is now a Debased, double rectangular opening. Strangely enough, there is still a third "low-side" (if "low-side" it be)[1] towards the E. of the S. aisle—a very unusual position. This multiplication of these mysterious openings renders them still more mysterious! Notice also the now blocked hagioscope, cut through the S. respond of the chancel arch. On the N. of the chancel is a recessed table-tomb, decorated with quatrefoils, which may possibly have served for an Easter sepulchre. Passing into the nave, the piers of the arcades are placed on square bases of extraordinary solidity. In the wall of the N. aisle are two canopied recesses that have possibly once contained monuments. Notice finally the king-post roof to the nave; the piscinas in the S. aisle and chancel; and the beautiful Jacobean pulpit and chancel screen. The latter has been banished to the tower arch. (Registers, 1639.)

Coulsdon village, luckily placed high up on

[1] Now blocked. Mr. Johnston suggests, not a "low-side" at all, but merely one of the original Trans. windows, now low in the wall because the latter has been raised in the Dec. period (xiv. S.A.C., 88).

the hill, has so far escaped the fury of the builder who has devastated the valleys below. The church of St. John is apparently late 13th cent., with plate-tracery windows in the N. aisle, and traces of their former existence in the S. The tower, however, with a shingled spire, is probably 15th cent.; and it seems to the writer that the nave arcades have been rebuilt in the same style, though possibly this is an error. The chancel exhibits the same curious 13th cent. wall arcade that is found at so many other churches in the neighbourhood (*cf.* p. 13). Most extraordinary is the manner in which two of the shafts—one on each side—die into the wall at some height from the ground. Notice: (1) Small pointed openings—not down to the ground—in the W. responds of the nave arcades. (2) Beautiful E.E. sedilia, on descending levels; and large piscina, with marble shafts. (3) Large shallow niche on S. of S. aisle. (4) Traces of red on arches of both chancel and nave. (5) Shouldered E.E. piscina with shelf at E. of N. aisle. (6) Slightly incised cross on W. face of octagonal middle pier in the S. arcade. This too retains traces of colour. (7) On S. wall of tower—brass inscription to "Anthonie Bois" (d. 1610), "parson of this church." (Registers, 1653.)

Cranleigh possesses a fine cruciform church (St. Nicholas), bigger, I think, and more imposing than most of those in Surrey. The bulk of the building, including the W. tower, is 14th cent., but badly restored. The arch of the N. transept, however, is assigned to "about the end of the 12th cent." by Major Heales (vi. S.A.C., 26)—to *c.* 1200–*c.* 1220 by Mr. Johnston (ii. V.C.H., 452). According again to Major Heales, "the arch to the S. transept is late in the E.E. period." Notice the piers at the E. of the nave, which have shafts that now terminate in canopied niches. Possibly these indicate an original intention to build a central tower. Notice also the three beautiful sedilia and the large piscina, which should be compared with those in the neighbouring 14th cent. church of Dunsfold. Unfortunately they now have a very new look. (1) Pulpit, with good Perp. tracery—part of the former parclose of the N. transept, or Vachery Chapel (vi. S.A.C., 29). (2) Screen in S. transept. (3) Strange, and very plain, octagonal font, on a central and eight surrounding octagonal shafts. Its solitary remaining ornament is a little chamfering and a rope of cable moulding that is twisted round the bases. It is probably Trans. (Registers, 1608.)

Crowhurst.—Nothing more rural can well

be imagined than the immediate surroundings of this quaint little church (St. George). It consists of chancel, nave, and a small S. chapel; and dates perhaps from the end of the 12th, or the beginning of the 13th, cent. The jambs of the opening between the nave and chapel seem, at any rate, to belong to about this period; though the arch (which is otherwise consonant) seems to be now four-centred. Another anomaly is the chapel E. window. This has late Dec. tracery; but is set internally under a semi-circular head that is supported, on the S. by a shaft with a 13th cent., on the N. with a 15th cent., capital. From an entry in the parish register for 1652, we learn that "part of ye Body of Crohurst Church, which had lien in heaps a long time was made plain & repaired" (iii. S.A.C., 42). One is tempted to wonder whether these curious jumbles are the result of some "church-warden" restoration. Notice: (1) Timber framing at W. of nave to support the little 15th cent. tower above. This as a whole is rather poor, but two spandrels have open tracery. (2) Fragments of 14th cent. glass in E. window of chapel. (3) Very peculiar 13th cent. font, of the type of those at Beddington and Merstham. In this instance, however, the tops of the corners of the square bowl are boldly chamfered away so

as to form a summit octagon, the transition being softened by little half-pyramids. (4) Pulpit, with linen pattern panels: Mr. Johnston thinks pre-Reformation (ii. V.C.H., 442). (5) Old contemporary glass in head-lights of 15th cent. E. window. Notice the feathered angels. (6) Table-tomb, with marble slab, on N. of sanctuary. On the top is a good brass figure of John Gaynesford (d. 1450). (7) On S. of sanctuary: table-tomb, with marble top, and brass figure of another John Gaynesford (d. 1460) and his wife Anna (Wakeherst). This monument is placed in a cinque-foiled recess, ornamented with curious grotesques. (8) On floor between the two last: slab of local cast-iron, with a small figure in a winding-sheet, and with inscription (in which the "F" is invariably inverted) to Mrs. Anne Forstr (Gaynesford) (d. 1591). "This inscription," says Mr. French (*ib.*, 44), "appropriate in a church, over the last resting-place of the deceased, is actually found in other parts as a fire-back." (9) Brass inscription on chancel floor to Richard Cholmley (d. 1634), *quonda*[*m*] *Jacobi sacræ memoriæ & Caroli regu*[*m*] *Angliæ pincerna.* (10) On N. wall of chancel: tablet to Mrs. Thomasina Marryott (Angell) (d. 1675). (11) On S. wall of chancel: tablet to Justinian Angell (d. 1680). (12) Below this last:

15th cent. table-tomb, recessed in wall, without inscription or heraldry. (13) Imperfect brass inscription on chapel floor to Anna Gaynesford. It has no date, and has never had one, if the transcript in Aubrey may be trusted (iii. 38). (14) Curious little trefoiled window on S. of chapel. I can hardly believe it a "low-side." (Registers, 1567.)

Croydon.—Adjoining the remains of the old Archiepiscopal Palace (in itself one of the most profoundly interesting buildings in Surrey) is the grand parish church of St. John Baptist, which was almost burnt to the ground, with the exception of the tower, the two porches, and the blackened outer walls, in 1867. It was rebuilt by Sir Gilbert Scott on the same general plan, though much enriched with pinnacles, and though lengthened towards the E. Engravings of the old church are probably numerous, *e.g.* in Lysons (1792) and in Brayley and Britton (1850). The ill-fated year 1867 is not the only occasion on which this fine old edifice has suffered from storm and fire. Thus under date Friday, December 27, 1639, we find the following entry in Laud's Diary: "Being St. John's Day, at night, between 12 and 2 of the clock next morning, the greatest wind that ever I heard blow . . . . . At *Croydon*, one of the Pinnacles fell from the Steeple; and

beat down the Lead of the Roof of the Church, near 200 foot square."

The existing Perp. church is the largest and finest in Surrey, with the exception, of course, of Southwark Cathedral, the inception of which was monastic. Possibly it was built by Archbishop Chichele (1414–1443), the founder of All Souls College, Oxford—at any rate his arms, impaled with those of Canterbury, appear in the S. spandrel of the restored W. door of the tower. Numerous fragments, however, of an earlier building—or series of buildings—were brought to light by the fire of 1867, though these were stupidly covered up again in the course of the restoration. The tower is the finest in Surrey. Notice: (1) Parvise chamber above the S. porch. (2) Piscina at E. of S. aisle. (3) Circular-headed niche to E. of S. door. (4) Corresponding niche to E. of N. door, with a canopy of exquisite beauty. The two last have perhaps been stoups. (5) Beautiful recessed table-tomb in S. wall of S. chapel (St. Nicholas). This was formerly ascribed to a certain Thomas Warham, *civis et carpentarius London*, who desired by his will, dated 3rd September 1478, to be buried "before the image of our Lady of Pitie," in the chapel of St. Nicholas. Mr. Steinman, however, makes out a conclusive case for attributing this memorial—

all its brasses have long since vanished—to Hugh Warham of Haling, in this parish, a brother of Archbishop Warham (1503–1532). This Hugh Warham died sometime between 1st March 1536–7 and 2nd December 1538. The Warham arms—conspicuous with three escallop shells—are carved on the tomb more than once (i. S.A.C., 57). (6) Close at hand is the restored monument to Archbishop Whitgift (1583–1604), which was re-erected in 1888, but apparently not in its old position in the S.E. corner of the chapel. This is a Jacobean monument of a well-known stereotyped character. The fragments of Archbishop Grindall's (1575–1583) monument—which almost precisely resembled this of Whitgift's, and like Whitgift's was destroyed in the fire—are packed away in a cellar. (7) Table-tomb of Archbishop Sheldon (1663–1677), with a battered recumbent effigy. He founded the Theatre at Oxford; and it would surely be a graceful act—if not one demanded by natural piety—if the University were to restore the tomb of their benefactor, as Croydon has restored the tomb of Whitgift. The carving of this monument has been much admired. (8) On S. side of chancel—brass to Gabriel Sylvester, priest (d. 1512). The name is printed *Silvester Gabriel* in the Latin verse inscription at the foot,

but as long ago as 1850, or earlier, Mr. H. W. King maintained that the names had been transposed for the sake of the hexameter; and this contention has since been borne out by the discovery of his will made by him "being of hoole remembraunce, God be praysid, but seke of my body" (vii. S.A.C., 272). (9) On N. wall of W. aisle—small brass inscription to "Elye Davy," Citizen and Mercer of London (d. 1455). This inscription was formerly fixed to a table-tomb which stood at the N.E. corner of the N. chapel (St. Mary's Chapel). "The monument to Ellis Davy," says Mr. Anderson (*Croydon Church*, p. 83), "less injured than most of the others [by the fire of 1867], *disappeared* during the rebuilding." The italics are mine. Yet Ellis Davy was a benefactor of Croydon, and endowed the town with an almshouse. (10) In same aisle —fragments of the Heron monument (1568), which formerly stood in St. Mary's Chapel. A sketch of this tomb, prior to its destruction, has luckily been preserved for us by Mr. Anderson. (11) Pre-Reformation brass eagle lectern. (Registers, 1538.)

Cuddington for more than three hundred years was a parish without a church, the original structure having been barbarously pulled down by Henry VIII., *c.* 1543, in order to make room

for Nonsuch Park. Nonsuch, in its turn, was pulled down by Barbara Villiers in 1701–1709; but the old parish church of St. Mary has only quite recently been rebuilt.

Dorking.—The old church of St. Martin was a picturesque cruciform building, with a central tower, as appears from the engraving in Cracklow, and from a water-colour drawing preserved in the British Museum "Graingerised" Manning and Bray. This was largely replaced by a hideous successor in 1835; and completely swept away when the present handsome structure was commenced by Woodyear in 1863. The spire (210 feet high) is a memorial to Bishop Wilberforce. Inside is a monument to Jeremiah Markland (d. 1776), the translator of Euripides; and another to Abraham Tucker (d. 1774), who wrote *The Light of Nature Pursued.* (Registers, 1538.)

Dunsfold church (St. Mary), in a retired situation, is a beautiful little cruciform building, wholly erected at about the end of the 13th cent. There is not, in fact, in the breadth of Surrey, another example of work of this period more complete and satisfactory than this. It will be noticed, however, that the S.W. pier of the crossing is formed by an entire column; and from this fact Mr. André conjectures that it was the original plan of the builders to erect at least

a S. aisle, but that this intention was abandoned when the work had been begun, and the present cruciform ground-plan adopted instead (xiii. S.A.C., 5). All the window traceries and mouldings of this lovely little church are exceedingly rich and good. Notice, in particular, the exquisite S. doorway. Notice also: (1) Large early Dec. piscina, and three Dec. sedilia with marble shafts—all together forming one noble composition. (2) Blocked priests'-door, very beautiful outside. (3) "Squint" from N. transept. (4) Blocked upper rood doorway, on N. of chancel arch. (5) Sepulchral slab in S. transept. (6) Very slight fragments of old glass in S. nave window. (7) Remains of late 13th cent. pewing in nave (ii. V.C.H., 442). (8) Small, plain marble font, with post-Reformation cover. Mr. André thought that the bowl, at any rate, was possibly Restoration work (xiii. S.A.C., 7). (9) Timber framing for tower at W. of nave—Dr. Cox suggests of the 15th cent. It is evident—just as in the 14th cent. cruciform church of Acaster Malbis in Yorkshire—that it never formed part of the original design to erect a central tower. (10) Considerable remains of wall-painting on S. of nave. (11) Old S. door, with its original iron work. Notice the lock and key. (Registers, 1628.)

East Clandon. *See* **Clandon, East.**

East Horsley. *See* **Horsley, East.**

East Molesey. *See* **Molesey, East.**

Effingham church (St. Laurence) has been much rebuilt, and retains very little interest. The oldest visible part is the curious little S. transept (yet larger than the chancel) that apparently dates from the 13th cent. The greatest length of this is from N. to S.: "if it was intended for a chapel," writes Major Heales, "it should, according to all ordinary rules and precedents, have run from E. to W., parallel with the nave or chancel" (ix. S.A.C., 366). This last peculiarity, however, is exactly paralleled by a chapel that was added on the S. side of the choir at Mount Grace Priory in Yorkshire (see the plan in vol. xviii. of the *Yorks. Arch. Journ.*, at p. 308). In this case there was a tomb against the E. wall (no doubt of the founder), with an altar on either side. Next in date is the 14th cent. chancel, which was probably built by William de Brokesbourne, who was prior of Merton from 1307 to 1335 (ix. S.A.C., 373; ii. V.C.H., 454, *n.* 1). Possibly the monkish head that terminates the hood to one of the Decorated windows on the N. exterior is meant for a portrait of this dignitary (*ib.*). Anyhow, the E. window and its two neighbours (one on each

side of the sanctuary) were probably added in 1388, in compliance with a monition of this date by the Bishop of Winchester to execute certain necessary repairs (ix. S.A.C., 375). Notice inside: (1) Stoup inside S. door. (2) Ancient poppy-head, with some portions of a second. (3) Small brass inscriptions in basement of tower: (*a*) John Aley (d. 1507); (*b*) Job Agmondesham (d. 1598); and (*c*) John Cooke and Francis (*sic*) his wife (apparently both buried on the same day in April 1629). (4) Fragments of old glass above vestry door. (5) Interesting projecting piscina in transept. Perhaps, however, the most interesting detail in connection with Effingham is the 17th cent. tile inscription (also under the tower) to a former vicar, William Walker (d. 1693). This should be compared with the much earlier example at Lingfield. "Sepulchral monuments," says Major Heales, "formed of floor tiles are extremely rare, though we have a few other examples" (ix. S.A.C., 386). (Registers, 1565.)

Egham.—The old church of St. John Baptist was pulled down in 1817, and the existing, pseudo-classical, white-brick structure then erected in its place. Built into the E. end of the S. aisle is an inscription (like that at Great

Bookham) which was formerly inserted in the wall of the old choir:—

Hec domus efficitur Baptiste laude Iohannis
Bisdeca septenis trecentis mille sub annis,
Xpī. quam statuit Abbas ex corde Iohanñs
De Rutherwyka per terras dictus et (?) ampnes.

Above is a quadrangular brass plate to Anthony Bond (d. 1576). In the staircase to the gallery, at the W. end, are the somewhat striking monuments of Sir John Denham (d. 1639), the father of the poet, and of his wife, Cicely. (Registers, 1566.)

Elstead.—The little 13th cent. church (St. James) consisted originally only of nave and chancel; the existing E. window is a 15th cent. insertion; and the S. aisle is wholly modern addition. Notice the fine timber framing at the W. end of the nave that supports the familiar bell-turret. Its principal curiosity is the stair to the bell-chamber, which is hewn in a single balk of wood. (Registers, 1540.)

Epsom, remarkable for the number of its good, old houses, has little to offer in the way of real antiquities. Even the parish church (St. Martin) was rebuilt, with the exception of the tower, in 1824. The font, smothered in white-wash, is perhaps Perp. In the S. aisle is a wall

monument to Richard Evelyn (d. 1669). In the N. aisle are wall monuments to Robert Coke (d. 1653), *eques auratus*, a son of the great commentator, and Theophila his wife (d. 1643); and to Robert Coke—probably a son of the two last—who died in 1681, and "after he had Faithfully served as a Commander his late Majtie King Charles ð Ist lived to see ð dissappointment of his Enemyes in ye Restauration." (Registers, 1695.)

Esher is the first country village out of London on the road to Guildford, and has a picturesque village green. The old church (St. George) has no external interest, and virtually none inside. The new church (1853–4) retains, in the S. aisle, a single old monument—a kneeling figure to Richard Drake, "one te overies of oure late Soverane Elizabets stable." (Registers, 1678.)

Ewell is a strikingly old-fashioned village, with a picturesque pond on the Hog's Mill Brook. The present church (St. Mary) is modern, 1847; but the old Perp. tower of the former structure, topped with red brick and ivy-clad, has happily been left in the churchyard. Notice in the present structure the beautiful, though much restored, screen. Notice also, on the S. of the chancel, the half-reclining effigy of Sir William Lewen, Kt. (d. 1721). On the same wall are

numerous tablets to the Glyn family. There are also several small brasses collected at the W. end of the S. aisle: (*a*) Lady Dorothe Taylare (d. 1577), and her son by a former marriage, Edward Horde (d. 1575). (*b*) Inscription to Edward Dows (d. 1517), one of the clerks to the signet to Henry VII. (*c*) Small figure of a woman to Margerina Treghstin (d. 1521). (*d*) Small kneeling female figure, in a kennel head-dress, with inscription to Lady Jane (d. 1519), wife of Sir John Iwarby, Kt. On either side of the figure have been scrolls: that to the dexter has gone; that to the sinister has an inscription variously interpreted by various authorities, *i.e. Lady help me and myn* (Aubrey, ii. 227) and *Lady helpe me and Yoel* (*i.e.* Ewell) (M. and B.). (Registers, 1603.)

Ewhurst has a cruciform church (Sts. Peter and Paul) without aisles. The bulk of the building is perhaps E.E., with later Perp., and even Debased, insertions; but the whole has been badly restored. The central tower, in its present form, is early Norm., as is also the S. nave door (with cushion capitals). The former, however, is wholly 19th cent. innovation, and as to the later, one would not like to hazard, on a casual inspection, that a single stone of this is really old! The tower arches have no capitals.

Notice: (1) Georgian Communion table and altar-rails — the latter are really handsome, and form a kind of pen. (2) Good Jacobean pulpit. (3) Old king-post roofs in the nave and S. transept. (4) Very remarkable 14th cent. (ii. V.C.H., 440) font, with restored Georgian cover. The base, however, is modern. (5) Worm-eaten, timber-framed W. porch. (Registers, 1614.)

Farley retains, like Wisley and Pyrford, the original ground-plan of its small Norm. church (St. Mary)—a chancel and nave, without tower or aisles. The nave is early Norm. *c.* 1075 (ii. V.C.H., 447); and the W. door exhibits cushion capitals. The chancel, however, is 13th cent., or at any rate exhibits a window of that period (*ib.*, 452). The little W. bell-turret is modern addition—there is none in the engraving in Cracklow (1823). Notice: (1) On S. wall of chancel—slab, with two brass figures of a man and woman. These represent John Brock (d. 1496) and Anna, his wife: *civis dum vixit et Pretor London.* *Pretor* is the regular term for Lord Mayor; but Aubrey admits he can find none of this name in Stow. "The nearest to it is Sir John Brockle, Mayor 1433, which, by the Distance of Time, can scarce be the Person interred here; if it be, he must have liv'd to a very old Age" (iii. 5,

n. (1)).[1] (2) On N. wall of chancel—slab to Samuel Bernard, D.D. (d. 1657) and his wife, Elizabeth (d. 1705). The *vir nullo fœdere fœdatus* refers, thinks Salmon (p. 64), to "the *Covenant*, the Remedy in those Days against Starving." According to Walker's *Sufferings of the Clergy*, he was ejected in 1643 from the vicarage of Croydon, by the Committee of Plundered Ministers "for Errors in Doctrine, Superstition in Practice, and Malignancy" (p. 210). (Registers, 1678.)

Farnham, with its quiet streets of old red-brick houses, and with its striking Norm. castle of the Bishops of Winchester, is probably the pleasantest town in Surrey. The cruciform church of St. Andrew vies with that of Croydon for the honour of being the largest in the county, and is structurally much more interesting. The oldest part is apparently the W. end of the chancel, where two arches on the S., and one on the N. (the second arch on the N. is also possibly coeval, though exhibiting no capitals), obviously belong to the end of the 12th cent. Of the chapels then built, the one on the N. retains its ancient E. end of three lancets.

[1] I have recently revisited Farley church, and am now convinced that the true reading is "pulter" (*i.e.* poulter): "citizen and poulterer of London."

The chancel arch, with scalloped ornament, is also of this period, though it is said to have been wholly reconstructed (ii. V.C.H., 598) in 1841. The E. part of the chancel, and the nave with its aisles, belong to the 15th cent. The W. tower is also Perp., but the upper part is modern addition. A view of the church is given in Cracklow, showing this tower unfinished. Notice how its huge E. buttresses push into the chancel, and take the place of W. responds to the earlier nave arcades. On the N. side of the N. aisle, but quite near the W. end, a blocked arch is visible both inside and out. This formerly led to "a Chapel or Chauntry" (it is so styled "in all Probability" by Aubrey; iii. 345) that was afterwards used as a "Free School." It had vanished by the time of Manning and Bray (iii. 155), who wrote about 1814. Notice: (1) Series of angel corbels supporting nave roof. (2) Good octagonal font, with carvings of the evangelistic emblems. It seems of the date of the nave arcades. (3) Exceedingly striking sedilia and piscina—all one grand 15th cent. composition. (4) Fine classical altar-rails. (5) Modern brass inscription in S. chapel to the memory of John Toplady, the author of the famous hymn that the late Mr. Gladstone turned into rhymed Latin verse. He was born at Farnham in 1740, but died at the

early age of thirty-eight. An uncompromising Calvinist, he was a bitter opponent of John Wesley, whom he permitted himself to attack as "An old Fox tarred and feathered." (6) Adjoining this last: large quadrangular brass plate, with kneeling figures (the women in Stuart head-dress), and a Latin inscription, to Benedict Jayes and his wife, Elizabeth. (7) On the same wall: quadrangular brass plate, with inscription to "Sibbilla" (Birde), successively the wife of Thomas "Lloide" and of Francis Jay (d. 1597). (8) In S. chapel: wall monument to Robert Ovyerbye (d. 1570). (9) In N. chapel: blue slab incised with the figure of a man kneeling at a Prie-Dieu. This commemorates Andrew Windsor (d. 1620), the founder of an almshouse in the town. (10) Old 15th cent. screens on W. of both chapels. (11) King-post roofs in N. chapel and N. and S. aisles. (Registers, 1539.)

Fetcham.—The core of this church (St. Mary) is perhaps pre-Conquest, or very early Norm.; but the principal visible evidence of this is confined to a single window. This is situated above the first pier from the E. in the S. arcade, and is partially blocked by one of the later Trans. arches. It consists of a small, circular-headed opening, constructed in Roman brick; and the splaying retains its original plaster. This should

be compared with the more or less similar openings—also cut through the walls of the nave, and also constructed with Roman tiles—that are found in St. Michael's church at St. Albans (part of which is certainly pre-Conquest), and on the N. side at Darenth in Kent. Subsequently, in the Trans. period, this primitive structure was enlarged by the addition of a S. aisle and S. tower, the basement of the latter forming a kind of small transept. The S. arcade recalls the similar work in the adjacent churches of Great and Little Bookham: Mr. Johnston suggests for all three a date of *c.* 1150 (ii. V.C.H., 449). Finally, the chancel was rebuilt in the 13th cent., and the N. aisle added in early Dec. Notice: (1) Perp. E. window, with interesting tracery. (2) Traces of old opening (perhaps E.E.) to the N. of the chancel arch, on the face towards the nave (compare what is said of these openings on p. 167). (3) Upper and lower doorways of the rood-stair, and part of the stair itself. (4) On the S. of the sanctuary —wall monument to Henry Vincent (d. 1631). The inscription is a masterpiece of reckless spelling — even Aubrey finds it necessary to scatter his transcript with a handful of justificatory "sics." Aubrey says he died "aged 35 yeares." I think that this is a slip for 85, which last is a

correction on the monument from 80. (5) On the N. of the sanctuary—wall monument to Anthony Rous (d. 1631). (6) Very remarkable recess for a reredos in E. wall of N. transept. (Registers, 1559.)

Frensham church (St. Mary) is pleasantly situated not far from the Woolmer Forest branch of the Wey. It is known from the Waverley Annals (XXXVI. R.S., ii. 323) to have been first erected, on its removal from some other site, in 1239 (*Ecclesia de Fermesham transponitur hoc anno de loco ubi prius sita fuit*). At this time it seems to have been only a chapel to the mother church at Farnham: apparently indeed it is the "Capella"—since it certainly then existed—alluded to in the Taxation of Pope Nicholas *c.* 1291 (ed. 1802, p. 208*b*, *Ecclesia de Farnham cum Capella*). "The chapelry seems to have been in some sense a parish in the 16th cent." (ii. V.C.H., 609). Of the building thus erected there remain few substantial traces, unless it be a lancet on the N. of the sacrarium. The E. window (restored) is a 15th cent. insertion; and the other nave and chancel windows are also 14th, or 15th, cent.—their tracery no doubt is modern, but their jambs and internal splays are mediæval. The tower is also 15th cent. addition. It is considerably smaller than Beddington, and

I suppose not really like this last; yet somehow in a picture it recalls Beddington to mind. This church has been horribly restored; and the chapel and aisle (N.) are new. It is shortly described, with a view, in the *Gentleman's Magazine* for 1797 (pt. ii., 1085, 1088).

Notice: (1) Stoup inside S. door. (2) Remains of 14th cent. tomb-niche on N. of sanctuary. This must have blocked the lancet behind it, and was possibly removed when the lancet was reopened. At present it contains a slab with a plain cross fleury. In ii. V.C.H., 615, it is stated that this is supposed to have been the monument of a certain John Bel living in 1326; but who this John Bel was, and what reason there exists for supposing this his tomb, the history unfortunately does not establish. (3) Piscina with a bowl that slightly projects into the space of the window. (4) Decayed late 12th cent. marble font, on an ancient drum and four modern shafts. (5) King-post roof in nave. (6) Good Perp. tower arch. (7) Old iron cauldron in basement of tower, "which the Inhabitants say, by Tradition, was brought hither by the Fairies." Aubrey, however, with unusual scepticism, thinks that it was used for church ales (iii. 367). Grose connects it with Mother Ludlam, who lived in the cave in Moor Park

(v. 112). Salmon, who wrote in 1736, says that it had lain in the vestry "beyond the Memory of Man." "It need not raise any man's wonder," he continues, "for what use it was, there having been many in England till very lately to be seen, as well as very large Spits which were given for entertainment of the Parish at the Wedding of poor Maids" (p. 139). (Registers, 1649.)

Gatton.—The "general structure" of the church (St. Andrew) is given by Mr. Johnston as having been built *c.* 1200–1220, but it is also said to have been "modernised" (ii. V.C.H., 452). This "modernisation" has been so effective that little mediævalism is now visible, unless it be the N. window of the N. transept (late 13th cent., with a transom) and the 15th cent. E. window. The interior was completely fitted up with spoils from foreign churches by the 5th Lord Monson in 1834, and now looks like an Oxford chapel. "The wainscoting of the nave, together with the canopies and painted glass, were brought from the cathedral at Aürschot, in Louvain; that of the chancel came from Burgundy. The communion table and the pulpit were designed by Albert Durer, and brought from Nuremberg: the communion rails came from Tongres, in Flanders. The stalls . . . belonged to a Benedictine monastery at Ghent: the carved doors were

brought from Rouen. At the west end of the nave is a Gothic screen, which was obtained by Lord Monson from an English church, after the more than asinine stupidity of a warden had consigned it to destruction" (Brayley, iv. 316). The glass of the E. and S. windows is probably of the latter half of the 16th cent.—that of the E. window of the N. transept, of the earlier. Notice two surviving mediæval accessories: the piscina, and a very good 13th cent. font. (Registers, 1599.)

Godalming church (Sts. Peter and Paul), placed not far from the bank of the river, is certainly one of the largest, finest, and most interesting structures in the county. In particular, it is remarkable for a lofty leaded spire, which, were it not hemmed in so closely by hills, would be far more conspicuous in the landscape. Spires of any kind are rare in Surrey; and this at Godalming is almost unique. It is attributed by Mr. Welman (*Godalming Church*, p. 31) to the 14th cent., but is supposed to have had a predecessor. "The People of this Place," says Aubrey (iv. 5), "have a current Tradition that in a great Tempest of Thunder and Lightning, the great Bell of this Church was carried out of the Tower, and thrown into the River at a great Distance." "This tradition," adds Mr. Welman,

"has had the usual additions made to it by a wonder-loving people, but it is probable enough that it is founded, like many others, on fact. The fact in this instance seems to have been, that at some past time the spire had been struck and damaged by lightning in a great storm."

The evolution of Godalming church can easily be traced—all except the initial stage, which is hidden from casual inspection. This is the original Sax. fabric, consisting of nave and chancel, which substantially remains in the existing walls, as shown by Mr. Welman (*ib.*, 8). The chancel of this occupied the space now covered by the central tower—the nave, of course, extended some distance to the W.; and between chancel and nave was a Sax. arch. It is much to be deplored that this last very ancient relic was destroyed at the so-called "restoration" in 1879. In the Norm. period a low central tower was raised, apparently on the actual walls of the original Sax. chancel; and a new Norm. chancel was added—without aisles—to the E. of its humble predecessor. At the same time were erected, or perhaps a trifle later (*ib.*, 20), N. and S. transepts, so that the church now became cruciform. Abundant evidence still remains of the transformation thus effected. On the N. and S. of the chancel—visible internally—may

still be traced the original Norm. "slits"—three on each side—that gave light to this aisleless structure; and a similar opening may still be traced on the W. face of each transept above the arch of the later aisle. Likewise the three new Norm. arches of the plain early type that it now became necessary to pierce through the walls of the old Sax. chancel (N., S., and E.) have scarcely been altered—only the E. has been raised on loftier jambs at the restoration of 1879. In the 13th cent. the church was enlarged by the addition of N. and S. chapels on each side of the chancel, and N. and S. aisles to the nave. The arcades of these latter—two arches only—are pierced through the old Sax. walls. At the same time the Norm. central tower was raised to its present height. In the Dec. period the principal achievement was the erection, or rebuilding, of the present spire: in the Perp. period the nave was enlarged by the addition of a bay to the W. Finally, the 19th cent. witnessed much restoration and rebuilding—in particular the further addition of a bay to the nave, and the extension of the N. and S. aisles and N. transept.

This, then, is substantially the history of the building, though history in outline only. Closer examination will doubtless reveal a number of

intermediate stages. The S. chapel, for example, though E.E., is E.E. of two, or perhaps three, stages. There is an interesting window, for instance, to the E. of its S. wall—it is formed of three lancets, divided by detached shafts—that is cut through the ruin of an earlier lancet. The E. window, again, of this very chapel is apparently quite at the end of the period, *i.e.* transition from plate tracery to geometrical. Godalming church, I may add, as a result of its two restorations, looks much older inside than out. All the existing windows of the nave are Dec., and all are apparently new. In the print of the N. side of the church in Brayley (*c.* 1850) the N. windows of the N. aisle are obviously Perp. Why these were destroyed in subsequent rebuilding would puzzle the apologist to say!

Notice: (1) Hagioscope in S. chapel. (2) Piscina in N. chapel. (3) Three sedilia in chancel (Dec. or Perp.), with a small, slightly projecting piscina at the corner of a large recess (I know nothing quite like it elsewhere) and a small circular-headed aumbrey beyond. (4) Brasses on chancel floor: (*a*) Small figure of a man in plate armour, with inscription below to John Barker (d. 1595). (*b*) Small brass figures of Thomas P[urvoche] (d. 1509), in merchant costume, and of Johanna, his wife, in kennel

head-dress. The inscription, but not the brass figures, is mentioned by Manning and Bray. (*c*) Inscription to Mary Elliot (Barker) (d. 1600). (*d*) Inscription to Walter Underhill, "citizen and fishmonger of London" (d. 1679). (*e*) Inscription to John Warner (d. 1757), formerly rector of Peperharow. (5) In S.E. corner of S. chapel—Dec. or Perp. table-tomb, but this has neither heraldry nor inscription. Possibly, however, it is the monument of John Westbrooke, (d. 1503) and of Elizabeth, his wife, that is mentioned by Manning and Bray; but in that case it seems to have been moved from the other side of the chapel. (6) In wall above—four very curious recesses, the easternmost of which has traces of a small broken projecting piscina. (7) 13th cent. chest in same chapel. (8) Piscina and recesses in S. wall of S. transept. (9) ? Jacobean pulpit. (10) Traces of pattern painting in chancel and S. chapel. (Registers, 1582.)

Godstone has a pretty village green, and possesses in the Clayton Arms—formerly the White Hart—one of the most interesting old inns in the county. In the neighbourhood are two or three large and picturesque ponds, one of which is passed on the way to the church (St. Nicholas), which stands half a mile to the

east of the village. Unfortunately this last has been enlarged and restored till it is practically quite a new building, though one or two old stones still remain in the Norm. W. doorway, and there is still some 13th cent. work in the base of the tower. Notice the good Perp. font, with the Tudor rose and the keys of St. Peter. Notice also the numerous Evelyn monuments in the chapel on the N. of the chancel. (1) Marble table-tomb, with recumbent figures, to Sir John Evelyn, Knt., and his wife, Thomasin (Heynes). There are no dates of death except in the case of some children. Lady Evelyn, however, was buried at Godstone in 1643 (ii. M. and B., 329). Brass plates to (2) George Evelyn (d. 1629); (3) Richard Evelyn (b. and d. 1637); and Thomazin Evelyn (d. 1643)—all on the E. wall of the chapel. In the N. aisle is a tablet to a former vicar, Thomas Packenham (d. 1675). (Registers, 1662.)

Great Bookham. *See* **Bookham, Great.**

Guildford, Holy Trinity.—This is the highest of the three churches in the old rhyme:

> "Poor Guildford, proud people,
> Three churches, no steeple,"

in which "steeple" must be equivalent to "spire." The present church — a classical

red-brick structure—was opened in 1763, and is more handsome inside than out. The pulpit and sounding-board, and the gallery at the W. end, are really commendable features. In the S. chapel is the Renaissance monument of Guildford's chief benefactor, Archbishop Abbot (d. 1633). More eccentric than beautiful, it is at any rate original; and marks a departure from the stereotyped style of the Whitgift tomb at Croydon. Notice also the following monuments: (1) On N. of vestibule under tower—Sir Robert Parkhurst (d. 1636) and his wife, Dame Eleanor (d. 1638). (2) Opposite this—recumbent female figure in a ruff. (3) On N. of nave—Arthur Onslow (1691–1768), Speaker of the House of Commons. He is shown "in a Roman habit"! (4) Brass inscription to Maurice and Alice Abbot, parents of the Archbishop. Both, by a touching coincidence, died within a few days of each other (in 1606). Notice also the "Vinegar" Bible. On the S. of the nave is a small chequer-work building—the only fragment remaining of the former church—that is said to have been a chauntry chapel of the Westons of Sutton Place. (Registers, 1558.)

Guildford.—St. Mary's church fairly competes with that at Compton for the honour of being the most interesting building of its kind in Surrey. The oldest portion is the pre-Conquest

tower, by far the most striking monument of its period that now exists in the county since the destruction, in *c.* 1730, of St. Mary's chapel at Kingston. This was originally axial, *i.e.* stood between a chancel and nave, but not at the crossing of a cruciform church; and is assigned by Mr. Baldwin Brown (ii. 225, 338) to his third division of Saxon architecture (950–1066). That the original church was destitute of N. and S. transepts seems proved by the pilaster strips on these faces that descend far towards the ground, and are now visible both inside and out. On each of these faces there is also a small Sax. window, characteristically splayed on each side.[1] About the third quarter of the 12th cent. the pre-Conquest nave and chancel were removed, and the existing Trans. church then erected. This was possessed of aisles, which continued on each side of the ancient tower (the N. and S. faces of which were pierced with circular-headed arches), and terminated towards the E. in three semicircular apses. This tri-apsidal E. end was extremely rare in parish churches in England, though found in some big monastic churches, *e.g.* Durham, and St. Mary's at York. There is

[1] The late Mr. Parker, in vol. xxxix. of the *Archæological Journal* (at p. 170), proposed *c.* 1050 as a date for this tower, but much of his argument is unsound.

reason, however, to suspect that the same arrangement formerly existed in the old Norm. church of Holy Trinity, at Guildford, prior to its destruction in 1740. An apse, indeed, is shown at the end of its N. aisle in the engraving in the supplementary volume of Manning and Bray. Unfortunately the central apse at St. Mary's has been removed, apparently to widen the road. The arches that divide the aisles (save one obviously modified pillar on the N.) are pointed, and rest on circular piers with scalloped capitals and square abaci. Owing to the rapid fall of the ground, the church is on three different levels. In the 13th cent. the building was improved, partly by the addition of vaulting to the chancel; partly by the insertion of the exquisite N. doorway, with its deep, rich mouldings and marble shafts. There are also many later inserted windows of the 14th or 15th cents. Notice: (1) Corbels to 15th cent. roofs of aisles. Some of these are extravagant grotesques. One possibly represents Judas in the mouth of Satan (*cf.* Dante, *Inferno*, xxxiv.); but it is too much effaced to be sure. Anyhow, this convention occurs on a wooden boss now preserved in Southwark Cathedral. (2) Much-obliterated wall-paintings on roof of apse of N. chapel (St. John's). Next to the Ladder of Salvation at

ROOF PAINTINGS, ST. MARY'S, GUILDFORD

Chaldon, these are now the most important in Surrey. Their probable explanation was first attempted by Mr. Waller in xlix. *Archæologia*. Most of them have reference to scenes in the lives of the two St. Johns. (3) Enormous hagioscopes—if such indeed they be—opening from either chapel on to the High Altar, and coming down to the ground. Perhaps they were rather intended to enable the priest to move expeditiously from one point to another. (4) Screens between S. chapel (now used as a vestry) and S. aisle, and in front of organ. The last is perhaps the remnant of the "Perp. wooden screen on a stone substructure, still remaining in good condition, and presenting a rare example of an ancient reredos," that is engraved as a frontispiece to Mr. Hussey's *Notes on the Churches of Kent, Sussex, and Surrey* in 1852. (5) "Squint" through south-east pier of tower. (6) "Low-side" window at W. of N. aisle. The unusual position is paralleled only (in the writer's experience) at Stamford-le-Hope in Essex (much restored), and at Dartford in Kent. (7) Mutilated piscina in S. aisle. (Registers, 1540.)

Guildford, St. Nicholas.—This church, placed almost immediately on the river-bank, was completely rebuilt, with the exception of the Loseley chapel, in a very foreign style of Gothic, in

1875. The Loseley chapel is uninteresting in itself, but contains some important memorials of the Mores of Loseley House. (1) Sir Christopher More (d. 1549), "King's Remembrancer in the Exchequer." (2) Sir George More and his wife, Anne (d. 1590), with two small kneeling figures in white marble of husband and wife. (3) Large Elizabethan table-tomb, with recumbent figures in alabaster, to Sir William More (d. 1600) and his wife, Margaret. (4) Small table-tomb, with kneeling figures, to two of Sir William's daughters, Elizabeth and Anne. (5) Sir Robert More, Kt. (d. 1625). There is also a mediæval recumbent effigy—one of the very few of its class in Surrey—of a former rector, Arnald Brocas (d. 1497). Part of the brass inscription is lost, but is luckily given by Aubrey (iii. 306). The monument is interesting as retaining traces of colour. (Registers, 1561.)

Hambledon church (St. Peter), though charmingly situated, exhibits little interest in itself—to such a degree has the structure been rebuilt, or, at any rate, over-restored. The font, indeed, is dated by Mr. Johnston as *c.* 1100, but this, I think, should be received with a *caveat*—at anyrate, it looks very new. The churchyard has a fine old yew. (Registers, 1617.)

Hascombe church (St. Peter) has been wholly

rebuilt, but retains a 15th cent. screen, though much restored and repainted. The apse reproduces an original feature that appears in the engraving in Cracklow. From this last it would also seem that the former bell-turret was constructed, like that at Thursley, in the middle of the building. Altogether Surrey ecclesiology has suffered irretrievable loss in the destruction of the mediæval church. Notice the Restoration font in Petworth marble: *The gift of Richard Holland, 1690, Rector.* (Registers, 1646.)

Haslemere church (St. Bartholomew) has been rebuilt, with the exception of the lower part of the late 16th, or early 17th cent., W. tower. Formerly it was merely a chapel of ease to the mother parish of Chiddingfold. Inside are some specimens of ancient glass (probably foreign) that were brought here, according to a statement in the *Gentleman's Magazine* for 1801 (pt. ii., 709), "by the liberality of a lady of ample fortune." In the W. window are Noah's Ark and Adam and Eve in Paradise. (Registers, 1573.)

Headley church (dedication unknown) was wholly rebuilt in 1855–9. A few relics of the old church remain in the churchyard. (Registers, 1663.)

Horley.—The oldest part of the church (St.

Bartholomew) is the very broad Dec. N. aisle —very broad, that is, in relation to the nave. Major Heales, indeed, was of opinion that this aisle, together with a S. aisle that has since disappeared, constituted the original church; and that the present Perp. nave and chancel were subsequently added in place of the S. aisle, when it was wished to enlarge the building (vii. S.A.C., 171). Agreeably to this theory, the existing N. arcade, with its very unusual hexagonal piers, belongs to the 14th cent. The present S. aisle is a recent addition, but it seems to incorporate some of the old windows from the S. of the nave. The very remarkable windows on the N. of the N. aisle are copies of those that formerly existed. Their tracery resembles that of the windows in the chancel at Chartham in Kent, which is sometimes called "Kentish tracery." Major Heales dates these windows *c.* 1310 (vii. S.A.C., 172); Mr. Johnston, *c.* 1315: and it is remarkable that "Hornlee" church was appropriated by Chertsey Abbey in 1313 (C.P.R., *sub anno*, 556). The Abbot of Chertsey at the time in question was John de Rutherwyk (1307–46), who is known to have been a great restorer and builder; and the conclusion is almost irresistible that this N. aisle of Horley was actually his work, though he

has not left here, as at Bookham and Egham, any inscription to commemorate his activity. Notice: (1) On S. wall of chancel—grey marble slab, with the small brass figure of a civilian. The inscription had already vanished by the time of Manning and Bray; whilst Aubrey (whose whole account of Horley is unusually inadequate) does not even mention this monument at all. (2) On N. wall of chancel—large brass figure of a woman, poorly executed, under a brass canopy. At the bottom is an inscription bidding us pray for the soul of Johanna ffennes (d. 1542). Mr. Waller, however, was of opinion that the inscription did not belong to the figure; but that the latter was more than a century older (vii. S.A.C., 189). (3) On same wall — curious stone memorial to William Brown, "Pastor" (d. 1613); his first wife, Magdalen (d. 1604); and Margaret, *sponsa ultima* (d. 1611). Below is a kind of family table. (4) Small arch, without capitals, cut through E. respond of N. arcade. To the N. of this is a table-tomb, with the recumbent effigy of a knight (chiefly in chain armour). Fragments of a sword remain on his right; and the shield has a spread double-headed eagle charged with a leopard's face—the achievement of Salomon of Horley. Mr. Waller assigns this monument

to *c.* 1320, or perhaps a few years earlier. "The posture deviates from the common formal type. . . . it is a position of ease. . . . The armour is in a period of transition, and no example is more curious in illustration of it than the Horley effigy" (vii. S.A.C., 188). (5) Plain square marble font (rounded below) on a circular drum. (6) Shingled tower and spire, supported on timber framing in W. bay of N. aisle. (7) Remains of old glass in N. aisle. This has the leopard's head of Salomon, and no doubt was given by that family (viii. S.A.C., 242). "Early Dec. glass is decidedly uncommon in England, and of the few fragments remaining in the county of Surrey I do not recollect any so good." (Registers, 1578.)

Horne was constituted a separate parish only as late as the reign of Anne. Till then it had formed a portion of Blechingley, to which its Perp. church (St. Mary) was merely a chapel of ease. The visitor must not be deceived by the portions of old masonry in the W. window and in the windows of the new N. aisle, for these have been brought from older portions of the building. Part of the timber framing of the former W. tower is preserved in the present S. porch. The 15th cent. (ii. V.C.H., 442) chancel screen has been restored. On the N. of the

chancel is a curious mural monument of wood (but painted to imitate marble) to John Goodwine (d. 1618) and his wife, Margaret (d. 1611). On the wall behind the organ is another interesting tablet to Thomas and Mary Wallop. The date of death (1629) reads as though it were that of Thomas's grandfather, but probably is meant for his own. Elsewhere are memorials to the Hopes of Horne Court (17th cent.)—all with a punning reference to the name. (Registers, 1614.)

Horsell.—The church of St. Mary has been extensively rebuilt and enlarged, but still retains a 15th cent. S. arcade, and a late 14th, or 15th, cent. tower. (1) Old W. *door*—probably 15th cent. (2) Old roofs in nave and S. aisle. (3) On N. wall of modern N. aisle—quadrangular brass plate of two men and a woman. The inscription below to "Fayth" Sutton (Fearclough) (d. 1603) can hardly belong to it. (4) Brass figures of John (? 1603) and (5) Thomas Sutton (d. 1603). All three Sutton brasses conclude: *Gentle Reader Deface Not This Stone.* (6) Brass figures, on nave floor, of Thomas Edmonds, "citizen and carpenter" (d. 1619); of Ann (Frognall), his wife; and of five sons and two daughters. (7) Piscina in S. aisle. (8) Old chest in basement of tower. (Registers, 1653.)

Horsley, E., has a good E.E. church (St.

Martin), with a nave arcade (N.) of some interest. The tower is covered with stucco. Notice inside: (1) Table-tomb in aisle, with recumbent figures, to Thomas Cornewallis, Groom Porter to Queen Elizabeth, and Lady Katharine, his wife. (2) In a window near—fragments of ancient glass (one of them dated 1573). (3) Small brass effigy, on N. of chancel, of John Boothe, Bishop of Exeter (d. 1478). The Bishop is in profile, with mitre and staff, and is represented in an attitude of prayer. The inscription below presents us in Latin with a sentiment common on gravestones:

Quisquis eris qui transieris,
Sta, perlege, plora;
Sum quod eris, fueramque quod es;
Pro me, precor, ora.

(4) To N. of chancel arch—half-length figure of a man. There is now no inscription; but there need be little difficulty in identifying this brass with Aubrey's "Man in a Gown to the Middle"—*Robertus de Brentyngham, Pater*[1] *Reverendi Patris Thome Exon Episcopi* (iii. 246). This double connection of Horsley with Bishops of

[1] Manning and Bray (iii. 34) read *frater*. As the inscription is lost, there is now no means of verification, but *frater* is more probably correct.

Exeter is explained by the fact that they formerly possessed the so-called "Bishop's Manor" in this parish (iii. M. and B., 30). Thomas Brentyngham was Bishop of Exeter from 1370 to 1395. (5) On floor of nave—brass to John Snellyng and Alys, his wife (d. 1488). (6) Also on floor of nave—brass to Thomas Snelling (d. 1504) and "Jone his Wiff." Only two groups of children and the inscription remain. (7) Traces of wall painting, apparently restored—in particular a figure subject at E. end of aisle. (Registers, 1666.)

Horsley, W., has a church (St. Mary) of great interest, picturesquely placed on the top of the bank overlooking the high road from Leatherhead to Guildford. The original building was perhaps pre-Conquest, and of this portions remain at the W. and E. ends of the nave (xxii. S.A.C., 169). The W. tower, however, with its picturesque, shingled spire, was added at the commencement of the 12th cent. (*ib.*); whilst the N. arcade and chancel are E.E. addition, or rebuilding. As to the so-called "Nicolas" chapel, and the S. aisle that adjoins it, these are apparently late 15th cent. enlargements (the aisle may perhaps be later still; *ib.*, 176); and both have four-centred arches. The E. window, consisting of three tall lancets combined internally

by slender shafts, is one of the most beautiful in Surrey—there is nothing, in fact, that is finer of its kind except the E. window of Ockham. In it are two fragments of 13th cent. glass. In the centre light is Our Lord at table, with St. Mary Magdalen wiping His feet (Brayley, ii. 93, *n.* 4), or it may be the Supper at Emmaus (xxii. S.A.C., 172); in the light to the N. is St. Catherine of Alexandra. Still more interesting is the kneeling figure of a knight in the fine Flamboyant window on the N. of the chancel. Beneath is the inscription: *Jacobus Berners, Patronus huius ecclesiæ.* Above is the Berners' crest, a monkey. This Sir James Berners was one of the partisans of Richard II., and was hanged by the "merciless" parliament in 1388, after the victory at Radcot Bridge. We do not know exactly of what he was accused—Walsingham says simply: *Johannes Salesbury et Jacobus Berneys, ambo milites, ambo juvenes, sed ambo proditores, tracti sunt, Parliamenti judicio, et suspensi* (xxviii. R.S., I. ii. 174). Below this window is a beautiful Dec. recessed tomb, with the recumbent figure of an ecclesiastic. There is no inscription; but the monkey heads on the canopy above suggest a member of the Berners family. There seem to be two possible claimants—Roger de Berners, who was instituted rector in 1309

(iii. M. and B., 43); and a certain Ralph Berners, clerk, who is known to have been living in 1368 (*ib.*, 38). On the S. of the chancel, and separated from the rest of the church by two ancient screens, is the so-called "Nicholas" chapel—"appropriated as a Dormitory," says Aubrey (iii. 254), "for the Family of the Nicholas's." (1) Against the E. wall: Sir Edward Nicholas (d. 1669) and Jane, his wife. He was Secretary of State to the two Charleses, and went into exile during the Commonwealth: *Quum Carolus primus explendo phanatico hiatui cederet, et innocens et illustris Victima, Evasit sicariorum manus. Sed ut cum Filio exularet* (xxii. S.A.C., 181). (2) Against the S. wall: Sir John and Penelope Nicholas. Penelope was killed by the fall of a chimney at W. Horsley Place during the great storm of November 26, 1703. (3) Against the E. wall: Susan Brisco, who died in childbirth in 1636:

> "She left no issue, for the childing bed,
> Which gave her death, brought forth an infant dead."

Oldys reports in his Life of Sir Walter Raleigh that there existed in his time (*c.* 1736) a tradition at W. Horsley that Carew Raleigh, the younger son of Sir Walter, was buried there in the

church; and "that when he was interred, the head of Sir Walter Raleigh, which had been kept by him, was then put into the grave with his corpse. And I have seen a letter," he continues, ". . . written by William Nicholas, esq., who resides upon that estate, to a friend; wherein that ingenious gentleman 'does verily believe, the head he saw dug up there in 1703, from the side of a grave where a Carew Raleigh had been buried, was that of Sir Walter Raleigh; there being no bones of a body to it, nor room for any, the rest of that side of the grave being firm chalk'" (ed. 1829, i. 564 *n.*). That Carew Raleigh, who lived for some time at W. Horsley Place, was buried in this church is confirmed by an entry in the parish register (iii. M. and B., 40). Between the chancel and the nave is a screen, apparently of the same date as those that enclose the "Nicholas" chapel. Built into the wall to the N. of the chancel arch is an alabaster carving of the Nativity (perhaps once part of an ancient reredos) that was found underneath the old brick flooring in 1810 (Brayley, ii. 91). On the floor of the nave are two small brass inscriptions: (*a*) Henry Darkam (d. 1504); (*b*) Martin Whyth (d. 1406) and Anne, his wife. Outside the N. door, to the W., are two or three small incised crosses. (Registers, 1600.)

Kingston has a church (All Saints) of considerable size, but hardly of absorbing interest. It is cruciform, with a central tower (the upper part of which was reconstructed in red brick in 1708[1]). The building as a whole is Perp.; but the S. aisle and S. chapel seem both to have been rebuilt at some period subsequent to the erection of the rest of the structure, and are now of considerable width.[2] Notice (1) In S. chapel: seated statue of Lady Liverpool (d. 1821) by Chantrey. (2) On S. of this chapel: wall-tomb, with recumbent figure of Anthony Benn, "Miles" (d. 1618), Recorder of both Kingston and London. (3) On sill of E. window of S. aisle of this chapel: fragment of pre-Conquest carving. (4) On pier between S. transept and S. chapel: wall-painting of a bishop, with a wool comb in his left hand—possibly a figure of St. Blaise (viii. S.A.C., 60). (5) Piscina in N. transept. (6) Piscina in N. chapel. (7) Shallow niche in N. wall of N. chapel. This, I fancy, is 15th cent. work, and seems much too shallow for a tomb. In front it is ornamented with quatrefoils enclosing small plain shields. Notice the strange groove that

[1] The date is on a stone tablet not far from the top on the S.

[2] The arches of the crossing seem also to be part of an earlier 14th cent. church, but the vaulting of the basement of the tower is perhaps modern (viii. S.A.C., 41).

has been cut through the mouldings on either side at a height of about fifteen inches above the base of the recess. I strongly suspect that this was originally constructed for the use of the Easter Sepulchre.[1] (8) On N.W. pier of tower: slab with two small kneeling brass figures (one now headless—one in a butterfly head-dress). Below is an inscription to John Hertcombe (d. 1488) and Katerina, his wife (d. 1477). (9) On chancel floor: large slab with coat of arms, and with inscription to Marke Snelling (d. 1633), nine times Bailiff of Kingston, "for whose pious memory in the side wall is erected a monument to keepe his good deedes in memorie." There is also a brass plate with a copy of rhymes. The wall monument appears now to be on the N. wall of the chancel, but the day was so dark when I visited Kingston for the purpose of making these notes that I cannot speak on the point with any certainty. (10) On E. side of S.E. pier of crossing: fair-sized figures of a civilian and his wife (the latter in slightly horned head-dress).

[1] Major Heales, however, was of opinion that it might possibly be the tomb of Clement Mylam, who by his will (11th November 1496) directed his body to be buried in the "Trinitie chauncell" on the N. side of the church by the wall (viii. S.A.C., 54). He admits, however, that it also "not improbably served for an Easter sepulchre as well as a tomb" (*ib.*, 63).

Below is an inscription turned upside down: but this is the memorial of Robert Skern (d. 1437) and of his wife, Joan (*ib.*, 61). Above is the indent of a demi-figure, with the hands in benediction. (Registers, 1542.)

Leatherhead has one of the best old churches in Surrey (Sts. Mary and Nicholas), with a bold 15th cent. W. tower (restored to great advantage since the writer first remembers it) that dominates the valley of the Mole with pleasant insistence as one approaches this place from Mickleham. The oldest existing portion is the beautiful nave arcades, which date from the end of the 12th cent., and must perhaps be pronounced E.E. One capital alone, as occasionally happens, is distinguished by the presence of carving (the first from the E. in the N. arcade). This should be compared with the roughly contemporary carving of capitals at Blechingley and Carshalton. The last arch to the W. in the S. arcade has been mutilated by the building of the tower. The very small chancel arch is perhaps contemporary with the nave arcades. The niche on either side of it (on the face towards the nave) possibly indicates the former existence of hagioscopes, like those that may still be seen at Thorpe, and of which traces remain at Wotton and Fetcham. Next in date are the chancel and

transepts, all of which belong to the 14th cent. The axis of the chancel is not in line with that of the nave, nor that of the nave with the tower. A single deflection of this sort is not uncommon, but I do not recollect elsewhere a double occurrence. Notice: (1) Remarkable "squint" in N. transept. (2) Blocked doorway and window on N. of sanctuary, visible both inside and out. These communicated with a former recluse's cell, or "anker-hold" (like that which still remains at Compton, and of which traces survive at Blechingley and Shere), the foundations of which were completely excavated in 1906 (xx. S.A.C., 223). (Registers, 1656.)

Leigh has a small Perp.[1] church (St. Bartholomew), with a picturesque modern narthex. Although there is a tower arch, there is no tower above it; but only a wooden bell-turret. It seems possible, however, from an ancient engraving, that a small stone tower once existed. In the S.E. corner of the nave is a piscina; and the font of grey marble, on a modern base, is apparently Dec. or Perp. The church should be visited for the sake of its Arderne brasses, one of which is concealed by a drugget.

[1] Mr. Johnston gives "Chancel, with lancet windows, *c.* 1190" (ii. V.C.H., 450). I have paid Leigh a second special visit, but can find no trace of these lancets.

This is on the floor of the chancel, and commemorates Susanna, daughter of John and Elizabeth Arderne. Above is an inscription: *Mercy Ihu. & graunt m'cy.* The other two brasses are more important, and lie on the floor of the sanctuary. (1) On N.—slab with two good figures, of a civilian and of a woman in the horned head-dress of the middle of the 15th cent. Underneath are shown three daughters and three mutilated sons. Beneath the boys: *Thomas Johannes et Henricus filii Johannis Arderne Armigeri et Elizabeth uxoris suæ;* under the girls: *Anna Brigitta et Susanna,* &c. (2) On S.—slab with the indents of a man and woman, with scrolls from their mouths that still remain. From the man's: *Ut videntes Ihum. semper collectemur.* From the woman's: *Fili Redemptor Mundi miserere nobis.* Below is an inscription to Richard Arderne (d. 1499) and his wife, Johanna. At the top, between two coats of arms, is an interesting representation of the Holy Trinity. (Registers, 1579.)

Limpsfield.—The churchyard is entered by a picturesque lych-gate that seems to be mediæval.[1] The oldest part of the church itself (St. Peter)

[1] *Cf.* ii. V.C.H., 446. Major Heales, on the contrary, pronounces it "modern," though it "probably indicates that a previous one existed" (iv. S.A.C., 244).

is apparently the tower, which is placed very strangely on the S. of the chancel. This is Norm., with an arch of a very plain type—though not necessarily early—and is crowned by the simple form of spire (more properly roof) that probably crowned most Norm. towers, and has lately been replaced at Southwell Minster. The rest of the building (nave, S. aisle, chancel, and N. chapel) was built in the 13th cent.; and the N. aisle is modern addition. Internally, by far the chief object of interest is the extraordinary assemblance of niches and openings at the S.E. corner of the chancel—apparently contemporary with the building. One of these is a small splayed lancet at the extreme E. edge of the S. wall. This is probably a "low-side," though not in normal position. The slope of the sill prohibits its use for exhibiting a lamp to scare away spirits—a theory suggested to explain these strange openings by Mr. Hodgson in *Archæologia Aeliana*. Near this is a large plain piscina, above which is a rectangular aumbrey; and to the W. of these are two recesses—one pointed, one segmental-headed—the "seats" of which seem now too high for sedilia, though the level of the floor may, of course, have been lowered. Still more perplexing is the remarkable niche in the E. wall. The head of this is segmental, and

the top is pierced by a kind of chimney. "What have been variously explained," writes Mr. Johnston (ii. V.C.H., 439), "as niches for lamps or ovens for baking the sacramental wafers are to be seen in one or two churches—Nutfield, Dunsfold (N. wall of chancel), and Limpsfield."[1] Notice: (1) Fragments of old glass in N. chapel. (2) Piscina under tower. (3) Very fine E.E. font. (4) Brass inscription to George Elyott (d. 1644). (5) Attached to E. respond of chapel arcade—small (?) 13th cent. censer-top, similar to one that was found at Stoke d'Abernon in 1807 (xxii. S.A.C., 200). (Registers, 1539.)

Lingfield.—A college was founded at Lingfield in 1431, chiefly by Sir Reginald Cobham, for the maintenance of a Master, of five other chaplains, of four clerks, and of thirteen poor people (ii. V.C.H., 127).[2] The house was valued in the *Valor Ecclesiasticus* (ii. 55), in 1535, at £77; and was surrendered on 26th April, 1544, by

[1] I have not succeeded in finding these niches either at Nutfield or Dunsfold. Mr. J. Lewis André writes thus of the latter: "When the window on the N. side of the chancel was altered . . . a square recess was found under the sill, and with traces of soot under the roof of it" (xiii. S.A.C., 7).

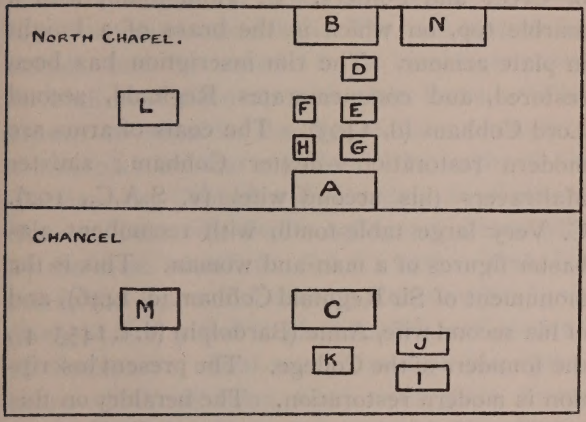
[2] Not *Lord* Reginald Cobham, for the barony of the first Lord Cobham of Sterborough, even if really hereditary, was in abeyance during the lifetime of his grandson. Cf. *Complete Peerage*, ii. 323.

Provost Edwarde Culpepyr, and by five other signatories (viii. *D.K.R.*, 28). When Aubrey came here *c.* 1673, the buildings were apparently perfect—"I have seen no Remains of any Religious House," he tells us (iii. 64), "so entire as this is. . . . Within the College is a little Square Court, and round that a Cloyster for Conveniency of walking for the Priests here." It stood to the W. of the churchyard, but has now entirely vanished. Some fragments, however, supposed to have belonged to it, have recently been discovered, worked up into certain boundary walls at New Place (xviii. S.A.C., 221).

The church of Sts. Peter and Paul was apparently rebuilt at the time of the foundation of the College, though parts of the S. tower are probably older. It is, in fact, a considerable example of rather late Perp., but the effect is more pleasing outside than in. On the N. of the nave are some four-centred arches, and there is everywhere abundance of whitewash. The monuments and brasses are of more than usual interest; and to facilitate their identification, and economise words, we adjoin a rough plan of the chancel and N. chapel. A. is a large table-tomb with the effigy of a knight, whose feet rest on a "Soldan," and whose breast is blazoned with the achievement of Cobham of Sterborough (gules

EFFIGY OF REGINALD, FIRST LORD COBHAM, LINGFIELD

on a chevron or, three estoiles sable). Notice the curious battlemented edge all round. Round the base is a series of shields repainted. These were identified by Mr. Waller as follows, *c.* 1871. On the W.: (*a*) Reginald, first Lord Cobham;



Lingfield Church, Sketch-Plan of Chancel and N. Chapel.

(*b*) his wife, Joan Berkeley. On the N.: (*c*) Cobham of Sterborough impaling Stafford, for the second Lord Cobham and his first wife, Elizabeth Stafford; (*d*) Baddlesmere; (*e*) Ros; (*f*) Paveley. On the S.: (*g*) Mortimer; (*h*) Bohun; (*i*) Vere; (*j*) Arundel. On the E.: (*k*) Cossington; (*l*) Valognes. "Arms upon tombs do *not always* represent alliances, but are often

complimentary, as those of personal friends, or rather, perhaps, of companions-in-arms." This is identified (ii. S.A.C., 123) as the tomb of Reginald, first Lord Cobham (d. 1361), one of the original Knights of the Garter, and a hero of Crecy and Poitiers. B. Table-tomb, with a marble top, on which is the brass of a knight in plate armour. The rim inscription has been restored, and commemorates Reginald, second Lord Cobham (d. 1403). The coats of arms are modern restoration—dexter Cobham; sinister Maltravers (his second wife) (v. S.A.C., 192). C. Very large table-tomb, with recumbent alabaster figures of a man and woman. This is the monument of Sir Reginald Cobham (d. 1446), and of his second wife, Anne (Bardolph) (d. *c.* 1453–4), the founders of the College. The present inscription is modern restoration. The heraldry on this tomb is sculptured as well as painted, *i.e.* Cobham, Bardolph, and two crests of the Bardolph and (?) Cobham family (v. S.A.C., 194) respectively. D. Slab on the floor, with large brass figure of a canopied woman. The head of the latter, and the inscription round the rim to Lady Eleanor (Colepeper) (d. 1420), first wife of Sir Reginald Cobham mentioned above, is modern restoration. E. Slab with brass inscription to Isabella (d. 1460), wife of Reginald Cobham of Gatwick.

The indent for the figure of a woman has now been filled up with plain brass. F. Slab with small brass demi-figure of a woman, and inscription below that bids us pray for the soul of Katherine Stocket. G. Slab with the very large brass of a woman, much of which, however, seems modern restoration. The two indents for shields, and the matrix for a rim inscription, have all been filled up with plain brass. "The brass, as regards the figure, is a complete counterpart of that of Maud, the wife of Sir Thomas de Cobham of Rondal, in Cobham Church, Kent, who died in 1380, and is assuredly by the same hand" (v. S.A.C., 193). Probably this is the brass of Elizabeth Cobham (Stafford) (d. 1376), first wife of Reginald, 2nd Lord Cobham.[1] H. Indents of demi-woman and of inscription below—both of them filled with plain brass. I. Demi-figure of a priest, with inscription below to Sir (Dominus) John Wyche, Master of Lingfield College (d. 1445). J. Similar memorial—but the demi-figure is much smaller—to Sir (Dominus) James Velidon (d. 1458), a priest of the College. K. Slab with the small brass figure of a woman, and with the matrix of an

[1] Certainly not, as is apparently strangely supposed in the *Complete Peerage*, ii. 322, n.c., of Isabella Cobham (d. 1460), whose brass has been considered above.

inscription below.[1] At the E. end of the N. chapel the flooring retains some of its old tiles; and here is a singular broken tile impressed with the figure of a man. Effingham has also a curious tile monument, but nothing so remarkable as this. Possibly it possesses no parallel elsewhere, though stone or alabaster slabs incised with figures are not of infrequent occurrence.[2] Notice also in Lingfield church the Perp. desk with a chained Bible; the old Perp. screens on N. and S. of the chancel, and at the W. of the chapel; and the two helmets, one on each side of the door to the tower. On the S. of the choir are eight old stalls (three of them return), six of which retain their misereres, exhibiting, one of them, the head of a bishop; a second, the arms of Cobham; a third, a rose; and two others, heads. On the N. are three return stalls, two of which have misereres (one of them exhibiting the shield of Cossington). A three-light window on the S. of the sanctuary is largely filled—the middle light wholly—with fragments of ancient glass, among which will be noticed England and

[1] Mr. Waller mentions four other brasses as existing *c.* 1871, but these the writer has not noted. He can hardly believe they have since been stolen or destroyed.

[2] For example, at Howden, Eastrington, Thorpe Salvin, and Harpham churches in Yorkshire: I know of no instance in Surrey.

France (the arms of England after 1340), Cobham and Cossington. Outside the doorway on the S. of the chancel will be noticed grooves—as though made by sharpening some tool on the stone-work—that occur not infrequently on churches in the N. of Yorkshire—at Northallerton, for instance—but which I have never noted elsewhere in Surrey. In Yorkshire they are said locally to have been caused by the archers sharpening their bolts for crossbows before Flodden. (Registers, 1559.)

Little Bookham. *See* **Bookham, Little.**

Long Ditton is now practically a suburb of Kingston, and possesses a rebuilt church (St. Mary) of no interest. Notice: (1) On the E. wall of the N. aisle—small brass figures of Robert Castelton (d. 1527) in civilian costume; of his wife, Elizabeth, in a kennel head-dress; and of six daughters. There is also a brass inscription, a coat of arms, and the indent of a vanished group of sons. (2) On the same wall—brass figure of a civilian, and of his wife in a large Tudor head-dress. There is now no inscription, but these are no doubt the effigies of Richard Hatton and Mary (Evelyn), his wife, who were married in 1566[1] (Aubrey, i. 251).

[1] In the engraving in Manning and Bray, at iii. 21, these figures are assigned to Robert Castleton and his wife. At that time the Castleton inscription and the group of six daughters

(3) On the S. wall of the chancel—small brass inscription to "Maist" John Hamner, "M. of Arte and late pson. of thys church." This brass has been much abused, and there is no date of death; but probably Hamner was rector here at some period between 1492–1500, between which years the register at Winchester is lost (iii. M. and B., 24). (4) At the W. end of the S. aisle—capitals and bases, I suppose from the old church. (Registers, 1564.)

The rectory house at Long Ditton is a charming example of old black and white work, and probably the most interesting in Surrey.

Malden church (St. John Baptist) is of interest by reason of its period. It was rebuilt, in fact, prior to 1627, by the Lord of the Manor, John Goode, as testified to by the monument of the latter on the E. wall of the *old* chancel (*hanc ecclesiam penitus collapsam ab imis fundamentis restituit*). It is thus a few years earlier in date than Morden, and possesses a picturesque red-brick tower and windows that look like a kind of debased Perp. I notice, however, that Mr. Johnston speaks of this structure as "retaining

were lost, but since the Hatton inscription was in existence, and presumably *in situ*, it is difficult to see how this mistake can have arisen. The giving in this last inscription of the date of marriage is probably rare, and in the writer's experience unique.

in the chancel parts of the earlier walls" (ii. V.C.H., 459). At Malden, as at Ash and Carshalton, an entirely new church has since been built on to the N. of the ancient fabric. Notice in the old church: (1) Piscina with broken projecting bowl. (2) Under the tower—slab on the floor to John Hamnett (d. 1643), with a curious rhymed epitaph. (Registers, 1676.)

Merrow church (St. John) has been frightfully over-restored — perhaps more correctly, rebuilt. Both nave arcades, as well as the N. door, are apparently 19th cent. Norm. Perhaps the best feature is the verge-board to the N. porch, in marvellous preservation. (Registers, 1538.)

Merstham church (St. Catherine) is perhaps more picturesque, and more charmingly broken in outline, than any other building in the county. This is due in chief measure to the good proportions of the tower and shingled broach spire, and to the gables of the N. and S. chapels. The tower is E.E., with a remarkable W. door exhibiting a trefoiled opening; an order of "dog-tooth"; and a later 15th cent. hood (iii. S.A.C., 2). The nave and aisles are also E.E., with circular columns on the S., octagonal on the N. Above, on each side, is a clerestory of quatrefoils, each of which is set in a circular-headed recess (*cf.*

the neighbouring church of Chipstead). The chancel, originally, was also E.E., and was ornamented on its N. and S. walls with a very striking blind arcade reaching from the floor to the roof (*cf.* p. 13). Traces of this remain. Notice the beautiful E.E. piscina. This has two projecting bowls, both of which are carved with stiff conventional foliage, and both are framed in a "shouldered" recess with a remarkable shelf at the back. In the 14th and 15th cents., respectively, N. and S. chapels were added to the original chancel, from which each is now separated by a remarkable arcade of a single arch *and a fraction!* The E.E. chancel arch has remarkable capitals, which are thought to be French in character (iii. S.A.C., 6). The church still exhibits a number of brasses, though none of much consequence or beauty. (*a*) In a recess in the N. wall of N. chapel—two small brass figures of women, and the matrix of a husband between them. Below are seven daughters and the indent of eleven[1] sons. The girls have "butterfly" head-dresses (iii. S.A.C., 2). This is the monument of John Elmebrigge (d. 1473) and his two wives, Isabella (Jamys) (d. 1472) and Anna (Prophete) (d. 14—). The last date of

[1] The number is given by Manning and Bray, at whose time this portion was still in existence.

MERSTHAM CHURCH

death has never been filled in. (*b*) On chancel floor—small brass figures of a man, in plate armour, and his wife, in kennel head-dress: (*Hic iacent Thom*[*a*]*s Elinerugg*)*e Armiger alias dict*[*us*] *Thom*[*a*]*s Elyngbrygge filius et heres Thome Eline-*(*rugge, et Johanna uxor*[*is*] *ei*[*us*], *quiquidem T*)*homas obiit xxvii. die Marcii A*[*nn*]*o D*[*omi*]*ni MCVII. Quoru*[*m*] *a*[*n*]*i*[*m*]*-abus p*[*ro*]*picietur D*(*eus. Amen.*)[1] (*c*) Near last—smaller figure of a knight in plate armour, with inscription below to John Newdegate (d. 1498). (*d*) Civilian and wife, with inscription below to John Ballard (d. 1463) and Margareta. (*e*) On floor of S. chapel—small brass figure, with inscription to two children, Peter (d. 1585) and Richard Best (d. 1587). There was formerly a second figure of a "chrisom" child, which was stolen in the thirties by some one rubbing brasses! (iii. S.A.C., 15). Notice the curious recumbent effigy of a merchant in the N. chapel —the face is all battered away, but the purse retains traces of red. This is assigned to 1420–1430; and "is said to have been discovered about [one hundred] years ago, having till then been turned face downwards, and forming part of

[1] Part of this inscription has apparently vanished since *c.* 1865. I therefore print it at length to put on record its present condition, filling up the blanks by the aid of iii. S.A.C., 13.

the pavement of the N. chantry" (*ib.*, 10). It now rests on a base that exhibits grape-moulding. Notice also in S. chapel: (1) Traces of niche on E. wall. (2) Piscina. (3) Traces of wall-painting on E. wall. (4) Peculiarity in the tracery of the Perp. windows. The mullions, as is usual in the style, are carried right up to the head of the window; but are not in this case carried straight up, but strangely incline to right and left (Registers, 1538.)

Merton church (St. Mary), though only about seven miles from London, is still on the verge of a kind of country. The old Norm. nave has practically been obliterated by the addition of 19th cent. aisles, but it still retains an ancient ceiling; and the original doorway has been reconstructed (though the nook-shafts are badly misplaced). The door itself is possibly (like the slightly earlier example at Woking) the original piece of carpentry, and retains its magnificent old iron-work (C springs, &c.). The wooden N. porch, though smothered in paint, is 15th cent., and one of the best in Surrey, with very striking tracery, and an admirable verge-board. The chancel is 13th cent., and practically unaltered. Its lancets (only two remain, on the N.) are set in the same kind of curious internal arcade that distinguishes so much work of this

OLD N. DOOR AND OLD IRON-WORK, MERTON

period in the county. The roof is a kind of modified hammer-beam, and probably 15th cent. I know nothing like it elsewhere. The vestry door is possibly 13th cent., and also retains its old iron-work. On the S. of the choir is a picturesque Renaissance monument, with the three kneeling figures of Gregory Lovell (d. 1597), of Merton Priory, "Cofferer of Her Majestie's Household," and of his two wives, Joan Whithead and Dorothy Greene. (Registers, 1559.)

Mickleham church (St. Michael) is beautifully situated in the beautiful valley of the Mole. The core of the building is Norm., the existing W. doorway being dated by Mr. Johnston *c.* 1120; but the chancel arch, with its lozenge moulding and its hood of big coarse "dog-tooth," is obviously later Trans. Unhappily the old church has been much recast; not only towards the beginning of the 16th cent., when the Tudor Norbury chapel was added on the N. of the nave, but in reckless modern restorations. A very beautiful doorway (perhaps 13th cent.), which is shown in a plate in Mr. P. F. Robinson's monograph on Mickleham church (1824) as then existing on the N. side of the nave, and which the writer remembers ardently admiring as a boy, has now totally disappeared! The tower is 15th cent. (ii. V.C.H., 458). Notice, outside, the

flint and chalk chequer-work of the Norbury chapel, and the two early sepulchral slabs that lie in the W. porch. Notice, inside, the table-tomb of "Wyllyam Wyddowsonn, Citizein and mercer of London" (d. 1517–18), and of "Jone hys wyfe" (Brayley, iv. 466). This has a recessed canopy of a kind not uncommon in Surrey, with kneeling brass figures of husband and wife. Notice also: (1) Norm. font, of the type of those at Beddington and Merstham. (2) Beautiful canopied niche in the N.E. corner of the Norbury chapel. (Registers, 1549.)

Mitcham church (Sts. Peter and Paul) was rebuilt in 1821, in the horrible sham Perp. of the period. In a sense, however, it is really a rather interesting example of the early Gothic revival. It met at the time of its erection with very severe criticism at the hands of a writer in the *Gentleman's Magazine* (1821, pt. ii. 17–20). (Registers, 1558.)

Molesey, East, is an ugly, suburban-looking village, almost opposite Hampton Court. The church (St. Mary) is a commonplace modern building (1864–65), and does not justify getting the key. It contains, however, the brass of Anthonie Standen, cup-bearer to Lord Darnley, King Consort of Scotland. (Registers, 1668.)

Molesey, West.—The body of the church

(dedication unknown) has been rebuilt in yellow brick, but it retains its old Perp. W. tower, with a small pelican in piety[1] above the W. window. The window itself has rather interesting tracery; and below is a good blocked doorway. Inside is a Perp. octagonal font, and a Jacobean pulpit, with a sounding-board. On the chancel floor is a brass inscription, with two brass shields, to Thomas Brende (d. 1598). (Registers, 1720.)

Morden church (St. Laurence) was rebuilt—mainly by the liberality of Richard Garth—in 1636 (*Registers of Morden*, Introd., xi.); and is a remarkable example of the picturesque red-brick work of its period. It is sometimes supposed that relics of the old church were incorporated in the fabric of its successor. "The remains consist of the plinth (or the greater part of it) on the outside of the walls, the chancel or priests'-door, and that of the S. porch with the stone doorways, the windows with their mullions or tracery of decorated Gothic, the eight massive tie-beams, each with its king-post supporting the roof, and an arch over the E. window . . ."

1 This was the crest of Bishop Fox, who settled the manor of Molesey Matham on his college of Corpus Christi, at Oxford, in 1518 (ii. M. and B., 783). The tower is dated by Mr. Johnston *c.* 1420 (ii. V.C.H., 458)—otherwise one would be tempted to assign it to Bishop Fox, or perhaps to his college. The latter, however, parted with the manor in 1536.

(*ib.*, xiii.). This may, or may not, be correct: but the windows at the side, though decidedly good, seem contemporary with the window at the E. end; and the "feeling" of the latter—though I speak with hesitation—seems to me hardly mediæval.

For the rest, Morden church is a single long room without structural division between chancel and nave, but possessed of a good W. tower. It still retains its handsome Georgian pulpit, and its Communion rails in shape of a pen. The former exhibits the date 1720, and the initials E. G. (Elizabeth Gardiner, *née* Garth (*ib.*, xvi.). The E. window has figures of Moses and Aaron, with the Table of the Law on the lights between them. It is possibly 17th cent. work, and contemporary with the church—anyhow, it seems impossible, notwithstanding tradition, that it came here from Merton Priory. It was broken at the time of Manning and Bray, but was repaired in 1828 with some change in the original design (*ib.*, xiii.). On each side of this window are the Creed and Lord's Prayer in handsome frames. On the floor are a number of brass inscriptions: (*a*) William Booth, rector (d. 1670); (*b*) Edward Booth, rector (d. 1602). Here also is a ledger stone to another former rector, William Burrell (d. 1704), and a number of 17th cent. slabs—

some of which are ledger stones—to members of the Garth family, and others. Notice the old alms-box. (Registers, 1616.)

Mortlake church (St. Mary) has been almost wholly rebuilt, but retains an old Tudor tower (a chequer work of stone and flint) and a font that was probably given by Archbishop Bourchier (1454–1486) (Lysons, 368). On the W. face of the tower is a recut, or modern, tablet: *Vivat R H 8 1543.* Inside is a Dead Christ, by Gerhard Seghers, that was formerly the reredos of the Communion Table. There are also four early 17th cent. brass inscriptions. (Registers, 1577.)

Newdegate church (St. Peter) seems to have been first erected in the earlier part of the 13th cent., and the chancel remains substantially of this period, with a very interesting E. window of three graduated lancets combined under a common, segmental, internal head. A small, slightly later "plate tracery" window has been added on the S. In the 15th cent. the nave was enlarged by the addition of a S. aisle, the arches having a stumpy, circular pillar that is almost Norm. in character (vi. S.A.C., 274). Notice the curious little additional arch at the E. of the earlier arcade. Perhaps, however, the most interesting feature of Newdegate church is its 15th cent. wooden tower and spire—wooden from

the ground, like Burstow and a number of towers in Essex. The timber framing of this is open to the nave, and is particularly dignified and massive. Notice also: (1) 13th cent. piscina, projecting into window. (2) Hagioscope (combined with priests'-door) from S. aisle. (3) Piscina in this aisle. (4) Old window on N. of modern N. aisle, with considerable remnants of early Perp. glass (among them the achievement of Newdegate—gules three lion's gambs argent). (5) Rough monoxylon chest in basement of tower. (6) Late Perp. font. (7) Crosses (I hardly think they are masons' marks) cut on the central column of the S. arcade. (8) Brass inscription on S. wall of chancel to Mrs. Joan Steere (Smallpeece), wife of a former "parson." (9) Latin inscription on W. respond of S. arcade (it may be brass, but it looks like lead) to Mrs. Margaret Dart (Gage) (d. 1616). (Registers, 1558.)

Nutfield, once famous for its pits of fuller's earth, is prettily placed on the crest of the ridge that runs eastward from Redhill to Godstone. The picturesque church of Sts. Peter and Paul is chiefly 13th cent., with a late Dec. chapel on the S. of the nave, and also with a modern S. aisle. The 15th cent. tower has a short shingled spire. Notice: (1) Large piscina, with projecting bowl. (2) On S. wall of sanctuary—small

brass figures of William Grafton, *qu[on]da[m] Cl[er]ici hui[us] eccll[es]ie & | Ioh[ann]e ux[oris] eiusd[em]*. This brass is unfortunately undated; but the head-dress of the lady may perhaps be safely referred to the second half of the 14th cent., though it cannot be properly called "horned" (xvi. S.A.C., 40). This is a remarkable example of the marriage of a priest. (3) Also in this wall—niche with the matrix of a cross fleury, surrounded by a partly mutilated inscription which I copy from Manning and Bray (ii. 276):—

Sire Thomas de Roldham gist ici
Deu de sa alme eyt merci.

(4) Two old poppy heads on S. of chancel. (5) Perp. (ii. V.C.H., 442) chancel screen, apparently much restored. (6) Two plain wall niches on S. of S. chapel. (7) Brass inscription in this chapel to Edmund Molyneux (no date). (8) Very fine pulpit, probably Tudor—Mr. P. Johnston thinks even pre-Reformation (ii. V.C.H., 442). Anyhow, it is clearly post-Gothic. (9) Perp. (ii. V.C.H., 440) octagonal font. Cut on the base are the later initials H H T W[1] and the date 1665. (10) Fragments of old glass in N. aisle and W. window. (Registers, 1558.)

[1] H. M. and B., 276.

Oakwood.—The little chapel of ease (St. John Baptist) to Wotton was originally built in the 13th cent.; but the present W. doorway and E. window were inserted in the 15th cent., and the N. aisle and N. chapel are recent additions (1879). The old N. lancets have, however, been re-erected in the new N. wall. It is remarkable that the lancets throughout the church, as well as the priests' doorway, are almost triangular-headed, though the former are much broader than those at Chipstead. Notice: (1) 13th cent. piscina, with credence table above. (2) Considerable traces of former wall painting on S. and E. walls of choir. (3) Slight fragments of 13th cent. grisaille glass in last lancet to E. on S. of chancel. (4) Slight fragments of 14th cent. glass in adjacent window. (5) Piscina in nave. (6) Old pulpit and sounding-board. (7) Small, but singularly perfect, brass (with inverted inscription) to Edward de la Hale (d. 1431), under a trap-door on floor of chancel. (Registers, 1680.)

Ockham church (All Saints) is beautifully situated in a secluded corner of Ockham Park, and in itself is one of the most interesting buildings, both in architecture and accessories, in Surrey. The bulk of the structure (chancel, nave, and N. aisle) is apparently 13th cent.; but the door to the tower is early Norm. (*c.* 1080) (ii. V.C.H.,

449); and as usual there are later inserted windows. The tower itself is 15th cent. Notice: (1) Exquisite E. window, consisting of seven graduated lancets. Outside, these are commonplace enough; internally, they are grouped, with marble shafts, "dog-tooth" moulding, and beautifully carved capitals, into what is probably the richest and loveliest 13th cent. window in Surrey. Curiously enough, the remains of an earlier triplet may be traced underneath in the wall outside. (2) Two good Curvilinear windows on S. of nave. (3) Single sedile, and two trefoiled piscinas with broken projecting bowls. (4) On S. floor of sanctuary—brass to John Weston (d. 1483) and Margaret, his wife (d. 1476). (5) On N. floor of sanctuary—brass demi-figure of a former rector, Walterus Frilende, *factor hui*[*us*] *capelle*. Frilende was ordained priest in 1350 (iii. M. and B., 127), but the date of his institution to Ockham is lost. In the time of Manning and Bray this brass was in "the North Aile, near the West end"—perhaps this aisle was the site of his chauntry. (6) Base and drum of old Norm. font. Obviously there have once been four corner shafts. (7) On N. wall of chancel—small brass inscription to a former rector, Dominus Robert Kellett (d. 1525). (8) Blocked priests'-door. (9) In N. chapel—beautiful niche, with carved

bracket and canopy. (10) "Squint" on N. of chancel. (11) Traces of canopied niche on N. jamb of chancel arch, with indications of former colouring. (12) Traces of rood-stair on N. of chancel arch. (13) Remains of 15th cent. pewing. (14) 15th cent. glass in top lights of window on S. of chancel (good figures of saints). Two or three other windows exhibit old glass—some mediæval, some later. (15) Interesting roof in aisle, with traces of painting and apparently the Tudor rose for bosses. This last appears again in the roof of the nave. (16) Old pulpit. On the N. of the nave is a post-mediæval red-brick chapel, with the enormous 18th cent. monument of Lord Chancellor King (d. 1734). On the N. wall of this chapel is a monument to Henry Weston (d. 1630), and another to a former rector, Nicholas Bradshaw, B.D. (d. 1654). On the S. is a small brass inscription to John (?) Wexcombe. (Registers, 1567.)

Ockley church (St. Margaret) is perhaps in the main 14th cent., but the W. tower is dated: *William Butler, 1700.* This latter has blind arches on its three internal faces, but the building as a whole has little merit. Notice inside the old chest with the initials H P, D W, and the date +70; and the slab on the floor to John Steere

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(d. 1689). At the S.E. corner of the nave is a "low-side" window—if this really be its character—that presents some features of difficulty. It can hardly have been used for any of the ordinary purposes associated with these openings, but may have lighted an altar. Perhaps the most interesting feature in connection with Ockley church used to be the rose-trees in the graveyard. At Methley church, in Yorkshire, these are planted in profusion, and present a most pleasing picture in early summer. I do not know that these last have any meaning; but at Ockley they were associated with a touching and beautiful custom that is best described by Aubrey. "In the Church-yard," says this last, "are many Red Rose-Trees planted among the Graves, which have been there beyond Man's Memory. The Sweetheart (Male or Female) plants Roses at the Head of the Grave of the Lover deceased." (Registers, 1539.)

Oxted.—The nave of Oxted church (St. Mary) was obviously rebuilt in the 15th cent., with arches on each side that rest on piers of four-clustered shafts. Traces, however, of former Trans. arcades remain in each of the two E. responds. The chancel is very good Dec., with an E. window of interesting, though intricate, design, inclining to Curvilinear. Unhappily its

appearance has been ruined outside by the vandals who have pared down its mouldings—I suppose at the date which is stamped on the ugly cement, *i.e.* 1637. The tower is also 14th cent., and one of the lowest and sturdiest in Surrey. Notice: (1) Niche on the N. of the sanctuary. (2) On the N. wall of the sanctuary—framed brass inscription to Ralph Rand, a former rector (d. 1648). (3) Piscina with shelf. (4) On the floor of the chancel—slab, with brass inscription to Mrs. Mary Rand (Sheafe) (d. 1638). (5) On the same slab—brass inscription to Mrs. Joan Rand (Burton), who "comfortably surrendered her soule to God that gave it." Apparently these were successive wives of the rector already mentioned. (6) Near the last—slab, with small brass of woman in a slightly horned head-dress. Below is a brass inscription to Johanna Haseldenn[1] (d. 1480); and lower still part of the brass of a daughter (lower half) and the matrix of a second. Above is an indent like that of a coat of arms; but according to Manning and Bray it formerly held (? in brass) "the cross, nails, pillar, ladder, and other instruments of Christ's Passion." (7) Near this—slab, with the brass of the lower part of a priest in

[1] So Manning and Bray (ii. 390). The writer had some difficulty in reading this name himself.

eucharistic vestments (the upper half has vanished), and with brass inscription to John Puge (d. 1428). (8) On the chancel floor—large blue slab to Mrs. Charles Hoskins (Hale) (d. 1651): "Let this patterne of piety mapp of misery mirrour of patience here rest." On the side of this slab has been cut a later inscription to Charles Hoskins (d. 1657). (9) Priests'-door. (10) On wall near this last—very small brass figure of a boy—not strictly a quadrangular plate, nor yet cut to the figure as in earlier examples, but an interesting transition between the two. Below is a brass inscription to John Hoskins (d. 1613). (11) On the same side of the chancel—small brass figure of a (?) boy (the head has disappeared), with the still smaller brass of a second. Below is a brass inscription to Thomas Hoskins (d. 1611), "who abovte a qvarter of an houre before his depture did of himselfe wthovt any instrvction speake thos wordes: & leade vs not into temptatiō bvt deliver vs from all evill, beinge ye last words he spake." Though only five years old at his death, he is quaintly described as "gent." On the same brass plate is another brass inscription to another Thomas Hoskins (d. 1611). (Registers, 1603.)

Peperharow church (St. Nicholas) was largely remodelled by the elder Pugin *c.* 1850

(Brayley, v. 236); and now scarcely a single feature is ancient.[1] It was even intended to raise, at some later period, the old Debased tower, and to crown it with a spire (see the engraving in Brayley, v. 236), but this has never been done. In spite, however, of this drastic ill-treatment, it still retains some objects of interest. (1) On N. wall of sacrarium—brass of a woman kneeling at a Prie-Dieu. Below is an inscription to Johanna Adderley (d. 1487). In the top left corner is a representation of the Father with a Crucifix (*cf.* Carshalton and Leigh), parts of which are enamelled in red and blue (*cf.* Carshalton and Stoke d'Abernon). Over the lady's head appears: *Ihu Mercy. Lady Hel*[*pe*]. On the floor near at hand is a plain brass Latin cross, and another inscription to this same Johanna Adderley. "The peculiarity of two memorials to the same person is thus accounted for; that on the floor marks the place of burial, while the other, more conspicuous as a monument, associates the person commemorated with the solemnity of an Eastern (*sic*) sepulchre" (vii.

[1] I find in the Victoria County History the astonishing statement: "Chancel arch, N. and S. doors, *c.* 1150." The chancel arch at any rate is good early Victorian. In Manning and Bray the church is said then to have consisted "only of a Nave and Chancel, separated by a solid wall with a plain round arch, by which they communicate" (ii. 35).

S.A.C., 34). It is strange that this lady should here bear the name of her first husband instead of that of her second, William Brokes (Brocas). (2) On chancel wall—small brass plate with the figure of a woman and inscription below to Elizabeth Woodes (d. 1621), daughter to a former "minister." (3) On N. wall of chancel—incised stone figure of a kneeling man: Christopher Tonstall (d. 1616), "pastor." (4) On S. of chancel—brass inscription to a former rector, Robert Holdsworth (d. 1749). (5) Rebuilt "low-side" in normal position. (6) Hagioscope on S. of chancel arch. (7) Remains of a small piscina in S.E. corner of nave. (8) On S. wall of nave—brass inscription (with arms above) to Henry Smyth (d. 1626) and Jane, his wife (d. 1635).

Petersham.—The church of St. Peter is chiefly a pseudo-classical structure in brick, but mediæval work remains in the chancel (which exhibits on the N. exterior a blocked 13th cent. lancet). Inside is a monument to Capt. G. Vancouver, R.N. (d. 1798), who gave his name to Vancouver's Island. (Registers, 1574.)

Pirbright church (St. Michael) was rebuilt in pure "church-warden" in 1785, and is an egregious example of the taste of the period. Built into the S. side of the nave, towards the top, are a number of bricks bearing this date

and initials. The tower, of "stones dug in the neighbouring Commons," has the curious kind of pointing, studded with little fragments, that is common in many parts of Surrey—"a custom," says Gilbert White, which "has occasioned strangers to sometimes ask us pleasantly whether we fasten our walls together with tenpenny nails." The chancel is later, bad Gothic. Stanley, the explorer, is buried towards the E. end of the graveyard; and his grave is marked by a mass of Dartmoor granite that looks like a British menhir. (Registers, 1574.)

Pyrford boasts possession of a charming little Norm. church (St. Nicholas), charmingly placed on the lip of a cliff that overlooks the ruins of Newark Abbey; the fat water-meadows that border the numerous streams of the Wey; and the long, wooded line of the distant chalk downs. The church, as at Wisley, retains its original ground-plan, and has never been enlarged by the addition of aisles. It has, however, as might be expected, many later inserted windows—Perp. or even Debased. The chancel, perhaps, is most untouched. Notice: (1) Chancel arch of the plainest possible type. (2) Glass in the quatrefoil of the E. window—possibly a *Pietà* (as occurs on a brass at Carshalton) or possibly a representation of the Holy Trinity (but I

cannot discover the Dove). (3) Blocked priest's-door. (4) Traces of wall painting on the N. and S. walls of both nave and chancel. (5) Crosses, or similar marks, on the jambs of the two[1] Norm. "slits" on each side of the chancel. (6) Jacobean pulpit, dated N B 1628, with a sounding-board. (7) Rude, blocked opening to the N. of the chancel arch, on the side towards the nave—perhaps one of a pair of former hagioscopes like those that still exist at Thorpe. (8) Beautiful Perp. pewing, like that at Send and Woking. (9) Niche in the S. wall of the nave. (10) Opposite N. and S. doors. The N. door externally exhibits zigzag moulding. One of the nook shafts has been removed, or cut away, in mediæval times to make room for an outside stoup, some portions of which remain. (11) Charming little porch, with verge-board. (12) Ancient roofs to both nave and chancel. At the E. of the former is a curious painted ceiling—though traces only of the painting remain—that probably had some connection with the rood-beam below. (Registers, 1666.)

Puttenham church (St. John Baptist), like so many others in Surrey (Fetcham, for example, and Great and Little Bookham), was originally erected about the middle of the 12th cent.;

[1] One has a later pointed window.

and consisted of nave, with N. aisle, and chancel. To these were subsequently added in the 13th cent. a diminutive transept, on the S. of the nave, and a chapel, on the N. of the choir (since partly rebuilt in "church-warden" red brick). Finally a 15th cent. tower was erected at the W. of the nave. Notice the curious little arch between the E. respond of the Trans. N. arcade and the chancel (apparently contemporary with the arcade). The meaning of these openings is most mysterious. The chancel is perhaps slightly deflected towards the S.; and the jambs of the Trans. chancel arch are not even parallel to one another. Notice: (1) Brass inscription on floor of N. chapel to Lady Dorothy Lussher (Hunt) (d. 1604), *orans ut ignoscat ei peccata sua omnipotens et misericors Dominus.* (2) Small, but singularly perfect, brass of a mass priest, Edward Cranford (d. 1431), on chancel floor. (3) Brass inscription to Francis Wyatt (d. 1634) on N. wall of chancel. (4) "Low-side" window in normal position, made by prolonging the W. light of a three-light 15th cent. window further towards the ground than the other two. This light alone has old iron barring; the "low-side" has apparently never been closed with a shutter. (5) Brass inscription, inside this window, to two later rectors, each a Henry Beedel, and father

and son (d. respectively 1636 and 1692). (Registers, 1562).

Reigate church (St. Mary Magdalen) is one of the largest in Surrey, and testifies to the early importance of the borough. The oldest part is apparently the four W. bays of the nave (*c.* 1170), which have capitals somewhat like those at Carshalton and Leatherhead, but far more elaborate and beautiful. There is also a very richly carved hood on the inner side of the S. arcade. The rest of the church (including the tower) is probably Perp.—there are indeed windows at the E. of the chancel and S. chapel which Mr. Johnston assigns to *c.* 1330 (ii. V.C.H., 456), but one gathers from the Rev. J. W. Pickance's account of the restoration that the pattern of these is not original (xi. S.A.C., 194). The E. bay of the S., and the two E. bays in the N., arcade are also Perp. The nave has been lengthened in this direction, or possibly there was once a central tower. Notice the remarkable capital to the east column in the S. arcade. This is formed, half by the capital of the old Trans. respond, half by a later Perp. addition. Originally the column itself was constructed with a similar cleavage; but the builders refused, when the church was restored, to retain this unstable combination (*ib.*, 191). Notice: (1) Large piscina

and three sedilia — all barbarously coloured. (2) On chancel floor — brass inscriptions to (i.) Mrs. Elizabeth Thurland (Elyott) (d. 1641); (ii.) "Mrs." Elizabeth Hildyard (d. 1639), "being one yeare & an halfe old"; (iii.) Henry Drake (d. 1609). (3) Against E. wall of N. chapel — mutilated Jacobean monument, with recumbent effigies to Sir Thomas Bludder, of Flanchford (d. 1618), and Mary (Herries), his wife (d. 1618). The small, half-reclining figure of a girl that is now on the sill of a window on the N. of this chapel is said to have belonged to this monument (xi. S.A.C., 197). (4) Adjoining this, to the S.— mutilated Jacobean monument to Sir Richard Elyot (d. 1608), and Richard, his son (d. 1612). The figure at the top, half propped upon his cheek, is that of the son; the father lies recumbent below. On the sill of the E. window are three kneeling figures that probably belonged to this monument, the canopy of which has also gone. This shameful maltreatment of these once magnificent monuments is actually recorded to have taken place as lately as 1845 (*ib.*, 196).[1] (5) On N. of same chapel, but almost hidden by the organ—large classical monument, with half-reclining figure, to Richard Ladbroke (d. 1730).

[1] The names and dates of these two last monuments are taken from xi. S.A.C., 196 *et seq.*

This "zealous Member of the Church of *England* as by Law established" is apparently exhibited in Roman costume, in accordance with the fatuous taste of the day.[1] (6) Over door on N. of this chapel is a brass inscription so curious and unusual that I feel justified in transcribing it at length.

Memorand[um] q[uo]d in an[no] D[omi]ni MCCCCCXIII Joh[ann]es Skynner Gentilman tam cu[m] decem libris p[ro] a[n]i[m]a Ric[ard]i Knyght & cu[m] quadraginta solidis p[ro] a[n]i[m]a Willi[elmi] Taker ac cu[m] XVIII[s] VI[d] p[ro] a[n]i[m]a Aliciae Holmeden, necno[n] cu[m] XIIIs IIII[d] p[ro] a[n]i[m]a Georgii Longe(ville) p[er] (i)p[su]m Joh[ann]em Skynner disponend[is] q[ua]m cu[m] CIIIs IIIId de p[ro]p[r]iis suis denariis p[ro] a[n]i[m]ab[u]s parent[um] suor[um] i[n] honore Dei O[m]nipote[n]tis istud vestibulu[m] fecit edificari. Q[u]or[um] a[n]i[m]ar[um] p[ro]piciet[ur] [Deus].

The introduction of "Gentilman" into the middle of the Latin is unusual, but not without parallel. (7) In S. chapel—large piscina, with mutilated, projecting bowl. (8) Large ogee-headed wall niche. In this is now placed—Mr. Pickance says

[1] Name, date, and portion of inscription from i. M. and B., 316.

"in the *sedilia*"— the kneeling figure of Katherine Elyott (xi. S.A.C., 196) (d. 1623) (i. M. and B., 316) —all that stupidity has spared us of her monument. (9) Perp. screen to W. of this chapel—part of it old. (10) Restored Perp. chancel screen. (11) Screen on W. of this chapel. (12) On N. wall of N. aisle—monument with brass inscription to Anthony Gilmyn (d. 1575) and wife (d. 1580). (Registers, 1546.)

Richmond.—The church of St. Mary Magdalen retains little interest, having been wholly rebuilt in yellow brick (with the exception of the 15th cent. W. tower) in 1750. (Registers, 1582.)

Ripley is a large and very old-fashioned village on the high-road from London to Guildford. The church of St. Mary was formerly subordinate to the mother-church at Send in a relation that is not very clear. In the endowment charter[1] of Newark Priory it is strangely called an "oratory": in the Chauntry Surveys of Edward VI. it is spoken of as a "Chapel . . . builded long time past for an Hospital and sithen altered." It was apparently then used as a real chapel of ease (xvi. S.A.C., 184). Anyhow, the nave has been entirely rebuilt, and only the

[1] Preserved in an "Inspeximus" of Edward III.: ". . . ecclesiam de Sandes (Send), cum oratorio de Ripelia" (vi. Dugd., 383).

chancel is old. This latter, however, is one of the most beautiful examples in Surrey—even in its present incomplete, or mutilated, condition—of very late Norm. or Trans. work. The original windows remain on the N.; but later E.E. lancets have been added on the E. and S. Notice the very beautiful vaulting shafts—the vaulting itself has long since vanished, if indeed it ever existed. Notice also the very rich and elaborate string-course that runs round the whole chancel about half-way up. (Registers, 1653.)

St. Martha's Chapel.—No church in Surrey—and few in England—are situated more romantically than this, placed as it is on the summit of a conspicuous and beautifully wooded hill, rising with much abruptness between the North Downs and the Tillingbourne. Grose, who gives an engraving of this building as it appeared in 1763, says that "we have no account of its foundation." Probably, like St. Catherine's chapel, on the Wey, or the ruined chapel in West Humble Lane, near Dorking, it had some close connection with the Pilgrims' Way, which either passed immediately over the summit of the hill or threaded the valley below. In Grose's print the cruciform, late 12th cent. church is shown as partly in ruin; and so it remained till its restoration in 1848. As a building it exhibits less

interest close at hand than when viewed as part of the landscape. Grose further records that "in some ancient writings" the place is called "Martyr's Hill, of which the present name is therefore supposed to be a corruption" (v. 110). Notice the old sepulchral slabs, and the table-tomb to William Morgan (d. 1602). (Registers, 1779.)

Sanderstead.—The little church of All Saints has Perp. nave arcades, with much diversity in their capitals. Notice: (1) On N. wall of sanctuary—two brass figures of a man, in civilian costume, and his wife, in kennel head-dress: John (d. 1522) and Dyones Atwodde. (2) On opposite wall: brass group of ten children, with brass inscription below to Nicholas Wood (d. 1586), third son of "John atWood of Saunderstead Corte," who left behind him a widow and nine children. The group of *ten* children above can hardly belong to this inscription, and is unnoticed alike by Aubrey and Manning and Bray. (3) On same wall—monument, with small kneeling figure, to John Ownstead (d. 1600). (4) On floor of nave—small brass inscription to Mrs. Johanna Ownstead (d. 1587). (5) At E. end of S. aisle—table-tomb, with recumbent alabaster figure, to Mrs. Mary Audley (Bedell) (d. 1655). The lady is shown in her death clothes; the

attitude is natural and easy; and altogether this is a singularly beautiful and unconventional piece of carving for the date at which it was executed. (6) On the wall above is secured a monument the inscription of which has long since vanished —even in the time of Manning and Bray it was not "legible on the marble without great difficulty" (ii. 574). According to Aubrey (ii. 77) it commemorates Ralph Hawtrey (d. 1645), apparently the first husband of the lady last mentioned. At the foot is an additional inscription to John Hawtrey (d. 1678), who was formerly rector of the parish. (7) On N. wall of N. aisle—monument to "Georgius Mellisius." The reader perhaps will scarcely have the patience to wade, on the spot, through the long Latin inscription. It is printed, however, by Manning and Bray (ii. 575), and is not without a certain eloquence and vigour. Notice also: (1) Plain piscina at E. of N. aisle. (2) Bracket in N.E. corner of this aisle. (Registers, 1560.)

Seale church (dedication unknown) has been restored, or terribly rebuilt, and is hardly worth the trouble of a visit. The situation, however, is extremely beautiful, in a warm and sheltered valley to the S. of the Hog's Back; nor is it everywhere in Surrey that the visitor finds hop gardens and oast-houses that remind him of

the neighbouring charms of Kent. The oldest part is apparently the chancel, which seems to date from the 13th cent.; and also the arch to the N. transept, which has characteristic "dog-tooth" moulding. The very plain S. doorway, and the plain font, are also probably E.E. Notice the charming old timber porch. Notice also, on the N. wall of the chancel, the four brass inscriptions to the Woodroffs of Poyle. (Registers, 1538.)

Send.—The church of St. Mary has an E.E. chancel, with a very broad Perp. nave without aisles,[1] and a picturesque Perp. tower. Notice: (1) Very interesting Perp. chancel screen. Formerly it was connected with two parclose screens—one on each side—that enclosed the two altars that stood in the two E. corners of the nave; and the beginnings of these screens may still be traced. "Such a treatment," says Mr. Johnston, "of rood and parclose screens is very rarely seen, and indeed I cannot call to mind any similar instance" (xvi. S.A.C., 117). Notice also the splaying—as it were, like half a "squint"—at the two W. corners of the chancel. This also is possibly unique (*ib.*, 174). (2) E.E.

[1] In this particular Send may perhaps be compared with the very interesting church (though almost ruined by an atrocious restoration) of Horton Kirkby, in Kent.

"low-side" in normal position. (3) Priests'-door. (4) Plain E.E. piscina. (5) Bracket on N. of sacrarium. (6) Brass inscription on N. wall of chancel to Thomas Marteyn, "late vycar of Sende" (d. 1533). (7) Below—blue slab, with small brass figures of a man, in civilian costume, and of his wife, in kennel head-dress: Laurence (d. 1521) and Alys Slyfeld. Below is a group of three boys. (8) Old W. gallery, as at Woking. (9) Old Perp. pewing, like that at Woking and Pyrford. (10) Iron-bound chest under tower. (11) Fragments of glass in a window on the N. of the nave. (12) Very remarkable windows at the N.E. and S.E. of the nave. That on the N. consists of a double—that on the S. of a single—rectangular opening; and both have inward splays with pointed heads. "They might easily be mistaken at first sight for E.E. windows, but a closer examination shows conclusively that they belong to the 15th cent. rebuilding, although some of the materials of which they are constructed are of 13th cent. date. . . . Although from their peculiar character they might be set down as low-side windows, there can be no doubt that they never served any of the uses commonly associated with that class of openings" (xvi. S.A.C., 176). (Registers, 1653.)

Shalford.—The church of St. Mary was rebuilt in 1847, and contains hardly anything of interest. Notice, however, the three small brass boys on the S. wall of the chancel, with an inscription to Roger Elyot (d. 15?09) and his wife, Margaret. Outside the churchyard is a pair of stocks, second only in interest to those at Abinger. With the exception of Aldfold, and a single post at Newdegate, there are no others left in Surrey. (Registers, 1653.)

Shere.—If Shere is the prettiest village in England—and it certainly has some claims to that distinction—its picturesque church (St. James), in an ideal situation, contributes not a little to that honour. Originally it seems to have been a Trans., cruciform, probably aisleless structure; but little of this remains save the piers of the crossing and the central tower, and the doorway now inserted in the later S. aisle. Even of the original crossing, moreover, there now remains visible only a single circular-headed arch on the S. (which proves, however, that the church was formerly cruciform). In the 13th cent. the original nave and transepts were removed; and the existing nave, S. aisle, S. chapel (extending across the width of the crossing as well as part of the chancel), and very shallow N. transept, were then built

in their place. Two features of this E.E. work are exceedingly good and interesting: the lovely W. doorway, which, like the chancel arch at Merstham, is supposed by Mr. Johnston to show clear traces of French influence (ii. V.C.H., 452), and the exquisite marble-shafted arch between the S. chapel and S. aisle. In the 14th cent. the chancel (probably the old Trans. chancel that had survived to this date) was rebuilt; the S. chapel was remodelled towards the E., and probably considerably extended in that direction; an arch was pierced (probably for the first time) between this chapel and the chancel; a window was inserted on the N. of the N. transept; and new arches were built in the original crossing. The two E. windows, and the window in the N. transept, have good Dec. tracery. The heavy nave arcade, of three arches, is exceedingly puzzling. There must have been one in the 13th cent., and I tentatively assign it to that date; but in Mr. Johnston's plan of Shere church (ii. V.C.H., 434) it is marked as *c.* 1550 to 1650, which brings it down as late as the Renaissance! Notice: (1) Quatrefoil and "squint" (both blocked) on N. of chancel. These, no doubt, communicated with the cell of a recluse, like that which remains at Compton. (2) Trefoiled piscina. (3) Fragments of old glass

in more than one window. One of these (on N. of transept) has apparently the "flax-breaker or" that is the crest of the ancient Surrey family of Bray (happily still represented at Shere). (4) Very beautiful Trans. marble font. (5) Small brass figure of a woman on E. wall of chapel. (6) Nailed to the sill of the transept window: (*a*) Small brass figure of a boy or girl; (*b*) fragments of brass rim inscription: *Vir Dominus Johannes Tolkehet quondam . . . d[omi]n[u]s de Awdeley qui obiit vicesimo die mens. . . .* This formed part of a marble table-tomb that originally stood in the chapel. Part of the figure of John Touchet, 6th Lord Audley (d. 1491), remained in the time of Manning and Bray (and is engraved in their book), but has since been wickedly stolen. In Aubrey's day this monument was "said to be erected for the Lord *Audeley*, who was beheaded in the Time of Henry VII.," for his share in the Cornish insurrection (iv. 45). This, however, was James, 7th Baron Audley (d. 1497), whose body was buried at the Blackfriars church in London. It is remarkable, however, that the 6th Lord Audley is stated in the *Complete Peerage* to have died on 26th September, or December (not, as here stated, the 20th) (i. 200). (7) Fine 13th cent. chest in S. porch. (Registers, 1591.)

Stoke d'Abernon exhibits a wickedly restored church (St. Mary), which even yet possesses great interest. The situation is exceedingly beautiful, on the bank of the "sullen Mole." The core is a small pre-Conquest building, of which considerable portions (incorporating a fragment of Roman herring-bone work (xx. S.A.C., 10) still remain; and Mr. Johnston assigns these relics to the 10th cent., or possibly to the latter end of the 9th (*ib.*, 14); whilst Mr. Baldwin Brown, in his index list, assigns them doubtfully to either his second, or third, period, that is, either 800–950 or *c.* 950–1066. Two particular features of this early church should not be overlooked. The first of these is the strange blocked opening that is visible outside, high up towards the W. end of the S. side of the nave. "At first sight the presence of this door —for such it obviously is—at so great a height as 12 feet from the ground is puzzling, but the explanation is a simple one: it has been the entrance to a small priests' chamber, forming the upper story of a *porticus*, which, as was usually the case in pre-Conquest churches, was a feature of considerable size and height, more like a transept than a porch in proportion" (xx. S.A.C., 15). The second is the sun-dial on the S. exterior of the nave (xv. S.A.C., 76). Later, in

the Trans. period, an aisle was added on the N. of the nave; and later still, in the 13th cent., the old pre-Conquest chancel was adorned by the introduction of the present beautiful vaulting. It was reserved for the unhappy restoration of 1866 to destroy the Saxon W. end; to sweep away the late 12th cent. chancel arch; and to remodel the old E. window! Notice on the floor of the chancel the two fine brasses of the d'Abernon family. The larger of these exhibits a knight in chain armour, with a marginal inscription now partly decayed (i. S.A.C., 232):

+ *Sire John Daubernoun Chivaler Gist Icy*
Deu De Sa Alme Eyt Mercy.

The shield has the arms of the family (azure a chevron or) blazoned in enamel—a very rare instance (*cf.* Carshalton). As Sir John d'Abernon died *c.* 1278, this brass is apparently the earliest that now remains in England. The second and smaller brass commemorates another Sir John (d. 1327) (i. S.A.C., 235). Fragments only remain of the rim inscription and canopy. On the N. of the chancel is the Perp. chapel of the Norbury family, with a four-centred tomb niche between the two, though the tomb itself has gone. On the E. of this niche is now placed the small brass of Lady Anna Norbury (d. 1464), with eight

small children engraved on the bottom of her skirt (x. S.A.C., 283). "Of this peculiar arrangement of the children examples are very scarce; this is the only one in our own county." Opposite is a smaller brass figure in a shroud—Elyn May (d. 1542). The chapel itself contains two poor monuments to (1) Sir Thomas Vincent (d. 1613) and Jane, his wife (d. 1619), and (2) Lady Sara Vincent. On the E. wall is another, but smaller, monument erected by Sir Francis Vincent to his ancestor, Sir John Nobury, by whom this chapel was founded, "his ould monument beinge by inivry of time demolisht." This "ould monument" undoubtedly stood in the four-centred niche already referred to; and its curious brass inscription has been preserved, and is now fastened to the wall below the later memorial:

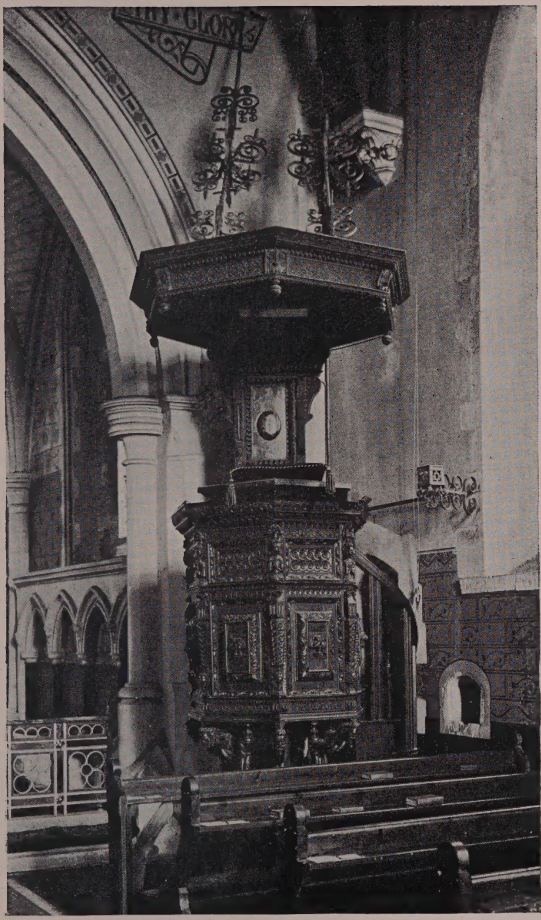
"This chauntre ffoundyt Syr John Norbery
The fyrst prest was Syr John Pynnoke truly
Under thys ston heth bured hys body
Of whose soule Ihū. have mercy."

. . . . . .

On the S. wall is a curious quadrangular plate to Francis Lyfeld (d. 1592), with a very long pedigree on the dark slab below. Notice also in the church: (1) Blocked S. door, with stoup inside. (2) Rood-loft door. (3) Magnificently

carved Jacobean pulpit: *Fides ex auditu.* (4) On wall near at hand: handsome hour-glass stand—one of the only three in Surrey (the others are at Blechingley and Wisley). Below is a piscina. (5) At S.W. corner of Norbury chapel—doorway, and traces of stairs to the rood-loft. (6) 13th cent. chest in aisle (ii. V.C.H., 442), "which retains its slit and tray for money-offerings. It belongs to a family of about a dozen in various parts of the south of England . . ." (7) Rather plain octagonal Perp. font (*ib.*, 440). Notice also outside: (1) To N. of chancel—much mutilated cross fleury in relief, with rim inscription incised. (2) Near this is a second, very large, plain slab, with traces of a rim inscription, apparently in Lombardic characters—but very little is left. (Registers, 1619.)

Stoke-next-Guildford.—The church (St. John) has a good Perp. W. tower—a chequer-work of cut stone and flint—though perhaps rather late in the style. The little corner turret, though found again at Beddington, is perhaps more characteristic of Bedfordshire and Kent. Probably the rest of the church is Dec.; though most of the windows have modern tracery. Notice the very curious opening at the S.W. corner of the chancel. This has a trefoiled head at each end—one much larger than the other;



JACOBEAN PULPIT, STOKE D'ABERNON

but the sills are on different levels. Notice also shallow recess under W. window of S. aisle. The Stoughton chapel, on N. of chancel, contains several brass inscriptions, all of them in stone frames (as is common in Surrey): (1) Sir Lawrence Stoughton (d. 1615) and Rosa, his wife; (2) Thomas Stoughton (d. 1610); (3) Sir George Stoughton (d. 1623); (4) Nicholas Stoughton (d. 1647); (5) Brigid Stoughton (Compton) (d. 1631). Most of these monuments have curious inscriptions, which are set out at length by Aubrey.[1] On the S. wall of the chancel is a small hatchment to George Barnes (d. 16(?)83). (Registers, 1575.)

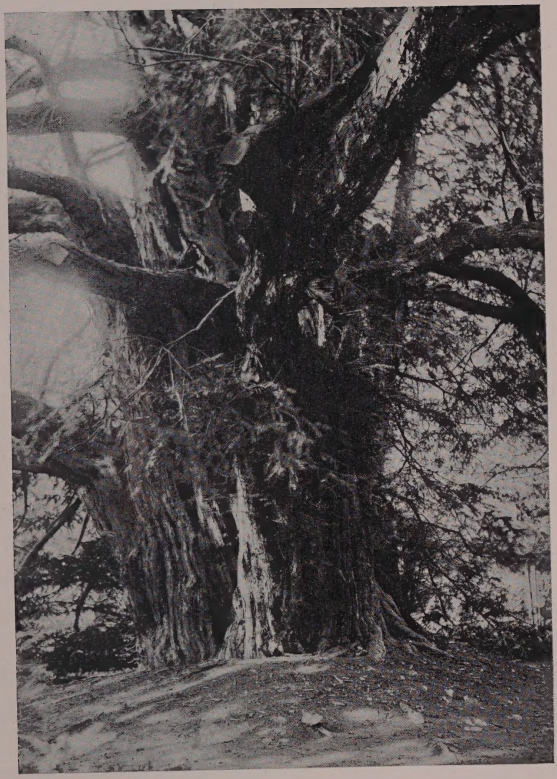
Sutton church (St. Nicholas) was rebuilt in 1864, and is now as uninteresting as Sutton itself! (Registers, 1636.)

Tandridge church (St. Peter), like its neighbour at Godstone, has been spoilt by too lavish restoration. There still remains, however, a single Norm. "slit," and a single Norm. doorway, on the N. of the chancel. Notice also, at the W. end of the nave, the noble timber framing that supports the shingled spire. Outside, above the W. window, is the date 1616—the year, no doubt, of some kind of church-warden restoration.

[1] The names and dates (except 1647) are taken from Aubrey (iii. 266, 265). The monuments exist, but are difficult to read.

At the W. of the graveyard is a marvellous old yew, second only in interest to that at Crowhurst. (Registers, 1694.)

Tatsfield church (dedication unknown) lies half a mile to the S. of the village, on the edge of the chalk downs, and more than 700 feet above sea-level. The core of the building is apparently Norm., as witness the "slit" on the N. of the nave. On the N. of the chancel is an E.E. window, enriched internally with mouldings of exquisite loveliness—I cannot recollect in any other small country church a similar feature of similar richness and beauty. The corresponding window on the S. has apparently resembled it, but is now terribly mutilated. The E. window, and a window on the S. of the nave, are original 14th cent. insertions. Notice the curious "low-side" window—a quatrefoil set in a square recess. Notice also the piscina in the nave: in this respect Tatsfield resembles the neighbouring churches of Warlingham and Chelsham. The screen mentioned in the *Bibliotheca Topographica Britannica* in 1720 has apparently disappeared. I gather, however, from a note in the *Ecclesiologist* (N.S., viii. 152) for 1850, that half of it was at that date lying in the vestry, and that the other half had been "worked up" into the pulpit, reading-desk, &c. The present tower dates only



YEW TREE, TANDRIDGE CHURCHYARD

from 1836, and supersedes—as we learn from the print in Cracklow—a small wooden belfry similar to those at Warlingham and Farley. On the S. of the nave is a wooden tablet, painted to imitate stone, to John (d. 1711) and Alice Corbett (d. 1710). (Registers, 1690.)

Thames Ditton.—The original church of St. Nicholas was apparently a small aisleless structure, probably of about the end of the 12th cent. Of this there remains a small splayed "slit" on the N. of the chancel, and apparently also the walls of the tower (vii. S.A.C., 222). The N. arcade is Perp. addition. Thames Ditton church contains a number of small, and rather late, brasses; but none of very much interest. (*a*) On N. wall of chancel: Robert Smythe (d. 1539), and his wife, Katheryn (Blounte) (d. 1549). Husband and wife are shown kneeling at "Prie-Dieus"—he with four boys, she with three girls. (*b*) Below (*a*): William Notte (d. 1576) and Elizabeth, his wife (d. 1587), daughter of the couple first mentioned. Here again we have kneeling groups—the mother with five daughters, the father with fourteen sons! (*c*) On N. wall of N. chapel: Julyan (Polstead) (d. 1586), and her first and second husbands, Cuthbert Blakeden (d. 1540) and John Boothe (d. 1548). The monument (erected in 1580) exhibits the lady

between two men, and two groups of children (six boys and five girls). (*d*) On S. jamb of arch between N. chapel and N. aisle: brass inscription to Anne Childe (d. 1607). (*e*) On wall near pulpit: two fair-sized brass figures of a civilian (John Cheke, d. 1590) and his wife, Isabel Seilearde, in Tudor head-dress. Below is a plate engraved with six sons; above is a coat of arms. (*f*) On same wall: elaborate stone frame with figures of civilian and wife (in kennel head-dress, and with four attendant daughters)—all of them kneeling at "Prie-Dieus." This commemorates John Polstead (d. 1540) and Anne (Wheeler), his wife. The memorial was erected by their daughter, Julian, in 1582. All these brasses are much corroded. By far the most interesting brass, however, is that of Erasmus Forde (d. 1533) and Julyan (d. 1599), his wife. Erasmus is shown with his seven sons, and Julyan with her twelve daughters.[1] The top of this large brass plate is very curiously cut; and the plate itself was formerly attached to a wooden partition in the remarkable 15th cent. structure between the chancel and N. chapel. This

[1] Not eleven, as wrongly stated in vii. S.A.C., 224. It was too dark to read the whole inscription when I visited Thames Ditton church, and the dates and the name of the wife are accordingly taken from Mr. Style's paper.

(?) EASTER SEPULCHRE, THAMES DITTON

consists of two open arches, divided by a partition pierced with two holes; and has somewhat the appearance of a very small chauntry-tomb. There are traces of the former existence of a stone screen on the end towards the E., but this has apparently been sawn off. It is sometimes supposed "to have been Forde's monument; but I think there can be no doubt that the stone-work is at least fifty years older than the date of Forde's death in 1533. . . . I think that it was intended for a sedilia on the S. side of a larger chancel, with what is now its W. end placed close to the E. wall, and with a stone screen to the westward, separating the chancel from a chapel. . . . The small openings in the stone partition between the arches gave rise to the local tradition that it was a confessional" (*ib.*, 224). It must be granted, however, that this mysterious erection has little likeness to sedilia, nor is two the *usual* number for these last. Is it possible that this is an elaborate Easter Sepulchre, with one arch for the reception of the Sepulchre itself—another as a seat for a watcher? At Cowthorpe, in Yorkshire, is a remarkable, canopied, movable, wooden structure sometimes supposed to have been intended for this same purpose, that is certainly at least as strange as this. Generally, however, it is supposed that the

Sepulchre at Thames Ditton was placed beneath the low late arch to the E. Notice also the interesting detached Norm. piscina on a shaft, now placed in one of the two recesses of this supposed monument of Forde. Lastly should be noticed the Norm. font, shaped like a cushion capital, and early, I imagine, in the style. One of the faces has an Agnus Dei; one a kind of Maltese cross on a stem; one a six-pointed star; and one a goat turned upside[1] down. Heads remain at three[2] of the corners; and the drum, though not the base, is also old. (Registers, 1660.)

Thorpe is a very rural village, pleasantly placed at the foot of St. Anne's Hill. The little church (St. Mary) has a good deal of interest, though the aisles are modern enlargement. Originally it was cruciform, and the transepts still exist, though now their projection is slight. Most of the chancel is rather late Dec.; but the priests'-door on the S., and the two strange windows at the W. end (one on each side), are possibly later Perp. insertions. These last are divided by a transom roughly half-way down, and the bottom light thus formed is cinque-foiled. It might perhaps be rash to

[1] For the symbolism that is possibly intended by this animal, see xxi. S.A.C., 109.

[2] Not merely two, as stated in vii. S.A.C., 223.

label them "low-side" windows. The strangest feature, however, is the singular, narrow, round-headed chancel arch—obviously Perp., I think, but not unlike a Norm. arch of the plainest type (*e.g.* those under the tower at St. Mary's, Guildford) in its general spirit and outline. On either side of this are two remarkable, two-light openings, with Perp. tracery. These should be compared with the roughly contemporary openings in the interesting little church at Sandridge in Hertfordshire; and were no doubt meant to afford a better view to those in the nave of the mysteries that were celebrated at the altar. Traces of the former existence of a similar arrangement remain at other churches in Surrey, *e.g.* Leatherhead, Wotton, and Fetcham; but this is the only example in the county that remains perfect. Is it too hazardous to venture a guess that the Perp. builders found here a narrow Norm. or Trans. chancel arch with contemporary "squints" of this kind on each side, and recast them without altering the main composition. The W. tower is of brick, and apparently Tudor. Part of it is charmingly covered with ivy. Notice: (1) Double piscina under a trefoiled ogee arch; two sedilia; and a second trefoiled ogee—once perhaps a second piscina—that projects into the opening of the

window (*cf.* Merstham and Newdegate). The four form a pleasing combination, though apparently much restored. (2) Dec. piscina in S. transept. (3) King-post roofs in chancel and nave. (4) On chancel floor—small brass figures of John Bonde (in civilian costume), "one of the clerks of the honorable household to our late Sovereigne Kynge Henry ye VIII." (d. 1578); his wife Johan; seven sons; and seven daughters. At the corners of the slab are the arms of Bonde repeated. (5) On chancel floor—brass inscription: "William Denham whose picture in ye wall ingraved in brass you see under this stone sleepinge in Christe in reste and peace do He lye" (d. 1583). The "picture" is on the S. wall, and consists of a quadrangular brass plate, with William Denham and his wife kneeling at a "Prie-Dieu," and accompanied by five sons and ten daughters. Below is an inscription, and eight curious lines of verse. This is an interesting and very late example of a twofold brass memorial, which should be compared with the 15th cent. example to Johanna Adderley at Peperharow. (6) Fragments of old glass in W. window—perhaps late 14th cent. (Registers, 1660.)

Thursley church (St. Michael), at some little distance to the S. of the village, is approached by a picturesque lane. Originally this was

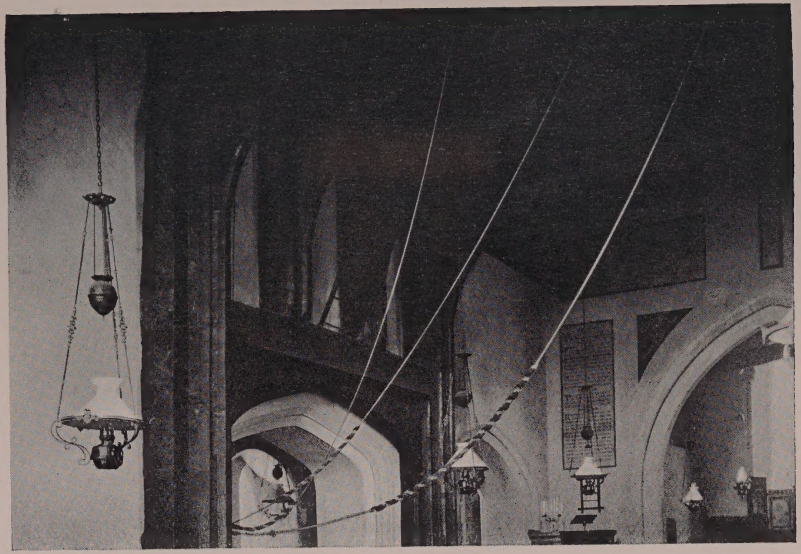
another small Norm. structure, consisting of chancel and nave; but subsequently an aisle was built on the N. at some date during the 19th cent. The arcade then added is rather clumsy, and one of the original Norm. windows may still be seen in the wall above it. At the somewhat drastic restoration in 1884 the S. transept was added; the nave prolonged several feet towards the W.; and the old S. porch was rebuilt. The most interesting feature is the splendid timber framing in the middle of the nave that supports the bell-turret and small spire above. The last exhibits externally a picturesque sundial (*Hora pars vitæ*). The chancel arch has no capitals, and springs like that at Burstow from jambs at some height above the ground, but I do not know how much of this is genuine. Notice: (1) Restored piscina. (2) Rather rude Norm. font, with chevron moulding. (Registers, 1613.)

Titsey church (St. James), which stood in the Park, was pulled down in 1861, and its successor then erected on the present picturesque site.[1] The latter contains some monuments and fragments brought hither from the building then destroyed. (1) On N. wall of nave—monument

[1] The mediæval church had already been destroyed by Sir John Gresham *c.* 1775. What was pulled down in 1861 was merely the wretched creation of 1775, of which a print is given in Cracklow.

to Sir John Gresham, Kt. (d. 1643). This was erected by his wife, Dame Elizabeth (d. 1664), who touchingly desired "Shee hauing continued His widdow euer since theire Separation . . . to be Conioyned againe in the same Tombe when God shall Please to call her out of this Mortall life." The desire thus expressed was ultimately gratified, and the lady "lyes interrd in ye same tomb." I do not know whether the bodies were removed at the time of the destruction of the old church, or whether these pathetic memorials are now a mere cenotaph. (2) Against same wall—slab with the matrices of a husband and wife; of two groups of children; &c. (3) Old tiles on chancel steps. (4) On S. wall of chancel—tablet to John Holbrook (d. 1691), a former rector. (5) On floor of sanctuary—two crosses fleury. One of these has an estoile in the top sinister corner—the corresponding dexter corner has been mutilated. (6) On E. wall of N. chapel—slab with figures of a civilian and his wife; of four kneeling sons; and of three kneeling daughters. Below is an inscription to William Gresham (d. 1579). These brasses originally belonged to a table-tomb. (Registers, 1579.)

Walton-on-the-Hill has a beautiful common that is purple in summer with heather. The



TIMBER FRAMING IN NAVE, THURSLEY

LEADEN FONT, WALTON-ON-THE-HILL

church of St. Peter, so far as it is old, seems Perp.; but the N. aisle apparently, and the top of the tower certainly, are more or less recent additions. Notice the fragments of glass—probably foreign—in two of the windows on the S. of the nave; the door to the rood-loft stair on the N. of the chancel; the large piscina; and the three plain Perp. sedilia. Notice also the Bible chained to a Classical desk. The cover is dated 1803, but the writer will not vouch for the antiquity of the chaining! But the principal glory of Walton church—which justifies in itself, and justifies alone, the trouble of paying this place a visit—is the magnificent circular Norm. font. This is of lead, and is enriched by an arcade the nine arches of which are occupied by nine seated figures. Traces remain of former locking. "Fonts of lead are met with both on the Continent and in our own country; the number in England is probably about thirty." (Registers, 1581.)

Walton-on-Thames.—The church of St. Mary, though terribly "church-wardenised" (especially the 15th cent. W. tower), still retains a good deal of interest. The oldest part, apparently, is the Trans. N. arcade, which consists of four pointed arches. The S. arcade, however, the chancel arch, and the chancel, are all early

14th cent.; and the chancel has some admirable windows. Notice: (1) Rather handsome W. gallery. (2) Piscina. (3) Single sedile. (4) Inscription on E. respond of N. arcade. This embodies the famous quatrain on the Sacrament attributed to Queen Elizabeth. Had these verses existed at Walton in the time of Aubrey, or Manning and Bray, I think that those histories would have mentioned them. (5) Immense monument in N. aisle, by Roubilliac, to Richard Boyle, the second Viscount Shannon (d. 1740). (6) Piscina in S. transept, with two bowls. (7) On N. wall of N. aisle: brass figures of John Selwyn, keeper of Oatlands Park (d. 1587), of his wife, of six girls, and of five boys. Above is a hinged quadrangular plate showing Selwyn mounted on the back of a running stag, and plunging his knife into its throat. At the back of this plate is another, and less spirited, representation of the same achievement, which was probably rejected as unsatisfactory. The allusion is thus explained in the *Antiquarian Repertory* (i. 1). Selywn, "in the heat of the chase, suddenly leaped from his horse upon the back of the stag (both running at that time with their utmost speed), and not only kept his seat gracefully, in spite of every effort of the affrighted beast, but, drawing his sword, with it guided

him towards the Queen [Elizabeth], and coming near her presence, plunged it in his throat, so that the animal fell dead at her feet." (8) Gossip's brank, or bridle, now preserved in the vestry. Lilly, the astrologer, is buried in Walton church (d. 1681). (Registers, 1639.)

Wanborough church (St. Bartholomew) was for many years, like St. Martha's chapel, a roofless ruin. The reproach was removed by its restoration in 1862. This small aisleless structure (it is almost of exactly the same dimensions as St. Catherine's chapel at Guildford) was built in the 13th cent. Notice inside the rather interesting 15th cent. chancel screen, and the detached piscina with projecting bowl now lying on the ledge of a window. Notice also the cinquefoil-headed "low-side" window, in the normal position. Outside, at the W. end of the church, is the calvary of a floreated cross. (Registers, 1560.)

West Clandon. *See* **Clandon, West.**

West Horsley. *See* **Horsley, West.**

West Molesey. *See* **Molesey, West.**

Warlingham.—Prior to its admirable restoration *c.* 1893–94 (when the building was enlarged by the addition of an aisle) the little 13th cent. church (All Saints) consisted only of nave and chancel. Notice: (1) Wall-painting of St.

Christopher, opposite the site of original door. This was a favourite subject in mediæval England (perhaps because of its supposed virtue to shield the beholder from harm), and is common in churches on the German Rhine. Mr. Keyser gives a list of 180 occurrences, of which three others were in Surrey, at Croydon, Newdegate, and Albury (the last still in existence). (2) Piscina and single circular-headed sedile. (3) Similar piscina and sedile on S. of nave. (4) Piscina on N. of nave. These last two piscinas were in connection with the two rood altars. (5) Holes in wall to receive the rood-beam. (6) Restored priest's-door. Only a few stones remained *in situ* at the time of the restoration. (7) "Low-side" window in normal position, and retaining part of its old shutter hinge. The internal, semicircular niche below it is perhaps unique, and may possibly be found to add to the complexity of the problem with regard to these openings. (8) Modern window to commemorate the tradition that the first Prayer-book of Edward VI. was used for the first time in this church. (9) Good inserted 14th cent. E. window, with some remnants of contemporary glass. (10) Considerable remains of early Perp. glass (a restored Annunciation) on N. of nave. (11) 15th cent. font. (Registers, 1675.)

Weybridge church (St. Michael) has been wholly rebuilt, but retains, in the basement of its tower, some interesting brasses. (1) The most curious of these is the three large skeletons (with appropriate mottoes) that possibly commemorate three children (d. respectively in 1596, 1600, and 1605) of Sir John Trevor, Kt. I am not sure, however, from the description of the monuments in Manning and Bray (ii. 790), that the inscription has really reference to the skeletons. (2) Interesting quadrangular brass plate to Thomas Inwood (d. 1586). (3) Inscription to Humphrey Dethick (d. 1642), "one of his Majestie's Gentlemen Ushers (dayly wayter)." These are now on the N. wall. Opposite are brass figures of a man and two women, with a long inscription to John Worlde (d. 1598) and his two wives, Audrye (d. 1596) and Elizabeth. The date of the death of the second wife has never been filled in. (Registers, 1625.)

Wimbledon.—The church of St. Mary has been almost wholly rebuilt, but traces of 14th cent. work (according to Dr. Cox) may still be made out in the chancel. On the S. of this last is the small Cecil chapel, built by Edward Cecil, Viscount Wimbledon (d. 1638). In the centre is his black marble table-tomb; and on the walls are hung his Court and

ordinary armour. In the S. window is a good, 14th cent. figure of St. George. (Registers, 1538.)

Windlesham.—The old church of St. John Baptist was destroyed by lightning in 1680. (Registers, 1675.)

Wisley.—The little Norm. church (dedication unknown) of Wisley, and a picturesque farm, constitute together all that exists of a village. Like Pyrford, the church retains its original ground-plan; but later lancet windows have been inserted (with transoms) in the E. end of the chancel, and in the N. and S. walls of the nave. Notice: (1) Opposite nave doors. (2) Two Norm. windows in W. wall. (3) Norm. chancel arch of the same plain type as at Pyrford. On the W. face the jambs are very strangely cut away for two rude, plain, pointed, plastered recesses. (4) Similar recess in N. wall of nave. (5) Two similar recesses—but circular-headed—in S. wall of nave. These recesses are very uncommon, and I cannot assign them a meaning. (6) Traces of wall-painting in head of E. window, and on S. wall of chancel. (7) Old roofs. (8) Iron hour-glass stand on the wall by the pulpit (but I fancy brought from elsewhere). (9) Traces of blocked "low-side," visible externally, in normal position. (10) N. nave door, with zigzag

outside (but every stone except the hood is new). (Registers, 1666.)

Witley church (All Saints), with the adjoining cottages, forms an exceedingly pretty picture. The oldest part is the nave, the doorway of which is very early Norm., with cushion capitals. The rest of the mediæval structure (transepts, S. porch, central tower, and chancel with N. chapel) is apparently Trans. or E.E.; but the chancel has an exquisite inserted late Dec. E. window that is worthy to be compared with those at Worplesdon, Woking, and Oxted. The N. aisle is modern addition. Notice: (1) Beautiful verge-board to outer doorway of porch, but said to have been brought here from an old house in the village (xviii. S.A.C., 86). (2) Very fine 13th cent. font, consisting of an octagonal bowl on a drum and eight circular shafts. (3) Late Dec. piscina (*ib.*, 85). (4) Piscina in chapel. (5) Fragments of glass in chapel. (6) Considerable traces of wall-painting on S. wall of nave. (7) Remains of old carved oak in N. aisle. (8) Old metal alms-box. "Although an undoubted antiquity, it has, I believe, been presented to the church in recent years" (*ib.*, 87). (9) Table-tomb between chancel and chapel, which has probably served for an Easter Sepulchre. Mr. Walcott calls it a "founder's tomb" (*Gentleman's*

Magazine, 1863, ii. 354), but for this it is much too late. On the top, in fact, are the brass figures of Thomas Jones, "which Thomas was one of the Sewers of the Chamber to our Soveraigne Lorde Kynge Henry the VIII."); of his wife, Jane; of three sons; and of three daughters. There is no date of death; and Manning and Bray's conjecture (based on the invocation to pray for the soul) that he died during the reign of Henry VIII., or Mary, is possible, but hardly conclusive. (10) Monument to Anthony Smith (d. 1670) on the S. wall of the chapel: "He gave sixty pounds to the Tenor and four hundred pounds to the poor."

Dum campana sonat, proles dum spirat ab Iro,
Marmor si siluit, Te tua fata sonant.

"*Proles ab Iro*" is a strange periphrasis for the poor, by allusion to the Ithacan beggar, Irus (M. and B.). (11) On E. wall of chapel—brass inscription to Henry Bell (d. 1634), late "Clarke-Controwler of the Houshold to our late Soveraigne Lord King James [I.]." (12) On S. wall of chancel—brass in frame of Petworth marble to Sarah Holney (d. 1641).

Hic dormit mulier, melior qua vix erat usqua[m]
Altera (ni fallor) Sara, Rebecca, Ra[c]hel,
Sancta, pia, et frugi, prudens, pulchra, atque pudica,
Heu! Muliere una quot periere bona.

(Registers, 1558.)

Woking old village lies fully two miles to the S. of the railway, among picturesque water meadows on the banks of the Wey. The church of St. Peter is of considerable interest. The oldest part of this is apparently the nave, which is probably quite early Norm. The salient remaining feature, however, is the W. doorway, with its cushion capitals, which has quite escaped the blight of the restorer. Not only the stonework, in fact, remains, but probably also the original door, with much of its contemporary ironwork. The chancel was rebuilt in the 13th cent.; and in the Dec. period was added the aisle (S.) to the nave, with its short, massive, octagonal columns; the chancel arch; and the upper part of the tower (rebuilt within recent years). Two of the Dec. windows on the S. of the aisle are almost triangular-headed. Notice: (1) Trefoiled "low-side" in normal position. (2) Piscina in large plain niche. (3) Blocked priests'-door. (4) At the extreme E. end of the N. side of the nave is a two-light Perp. window, set somewhat low down in the wall. It seems to have been fitted to the opening of an older, larger window, and internally is recessed towards the ground, as at Warlingham, and possibly at Addington. Certainly this last feature is suggestive; yet probably this window was not an additional "low-side." It may have been meant, on the

contrary, like the two windows at Send, to throw light on an altar that stood below. (6) On S. wall of chancel—monument to Sir John Lloyd, Bart. (d. 1663). (7) On same wall—one of the framed brass inscriptions, so common in Surrey, to Sir Edward Zouch (d. clɔ lɔcxxxiv). (8) Jacobean pulpit. (9) Cinque-foiled piscina in aisle. (10) Upper rood-loft door. (11) Very good, inserted, Dec. E. window—most of the tracery is old. (12) Fine old oak Perp. pewing in nave, similar to that at Pyrford and Send. (13) Very fine W. gallery. In front is the inscription: *This gallerie was erected at the charge of the right worshipfull Sir Edward Zouche Knight and Knight Marishal of England, Anno Domini 1622.* (14) Brasses in recess on S. of aisle: (*a*) Civilian and wife (in kennel head-dress), with inscription below to John Shadhet (d. 1527) and his wife, Isabell; (*b*) Woman, in kennel head-dress, with inscription to Henry Purdan (d. 1523) and his wife, Johanna. The figure of the man has gone. Above, and so placed as to be really common to both brasses, is a group of four children. It appears more probable, however, from the description in Aubrey (iii. 218, 219), that these children belong to the brass last mentioned. (15) Old red-brick porch with crow-stepped gable, dated 1622. (Registers, 1653.)

Woldingham church (dedication unknown) is probably the smallest in the county—perhaps one of the smallest in England—but I doubt if it now retains anything mediæval. It is shown as a poor, barn-like structure in an engraving in Manning and Bray; but has since been restored and "Gothicised." (Registers lost.)

Wonersh.—Half-a-dozen years ago the much ill-treated church of St. John Baptist retained its church-warden fittings — now it has been prettily restored, and many traces of mediævalism thus tardily brought to light. The chancel is apparently E.E.—certainly, at any rate, the mutilated chancel arch would seem to belong to the 13th cent. On the N. of the chancel is a late Perp. chapel; on the S. is the "church-warden" Grantly chapel, though built on the site of an earlier chapel, of which the N. arch still remains. The base of the tower—curiously placed on the N. of the nave—is probably Trans., as shown by the arch on the S. The rest of the structure was apparently built in 1793 (ii. M. and B., 113). Notice: (1) Rood-loft door on N. of chancel arch. (2) "Squints" on both N. and S. of chancel. (3) Marble altar-tomb in N. chapel—probably the "large Altar-Monument without any Inscription" that in Aubrey's day seems to have stood in the "South Chancel" (iv.

100, 102). (4) In front of the Communion rails —small brass figure of a civilian, with a woman in kennel head-dress. The inscription below commemorates Henry Elyot (d. 1503) and Johanna, his wife. Locked up in the safe are two groups of children (12 and 11) that undoubtedly belong to this monument (Aubrey, iv. 103). (6) Not far away—small brass figure of a civilian, with his wife: Thomas Elyot (d. 14(?)6–) and Alina (? Alicia). (7) Plain Perp. screen across S. chapel. (8) In S. chapel—large altar-tomb, with ledger stone on top to Robert Gwinn (d. 1700). (9) Under tower—ancient chest. (10) Also under tower—Norm. font, with heavy cable moulding round the base of the bowl. (11) Old tiles in N. chapel. (12) Niche in S. wall of this chapel. (13) Piscina combined with N. "squint." (14) On the E. of the N. chapel is a curious little vault, approached by a doorway on the N. of the chancel. "At the *East* End of the *North* Ile," says Aubrey (iv. 98), "is a Vault strongly barricadoed with Iron, which no doubt was to preserve the Copes, Plate, and Sacred Utensils from Sacrilege." Manning and Bray, on the contrary, are of opinion that it was originally a "burying-place," though used in their day as a vestry (ii. 112). Anyhow, it is paved with old, 14th cent., encaustic tiles. (Registers, 1593.)

Woodmansterne.—The church of St. Peter was completely rebuilt in 1876–77; though a small lancet window from the old church (Dr. Cox suggests *c.* 1200) is preserved in the present vestry. Notice the 18th cent. alms-box and font-cover. Some of the glass in the W. window is said to be old, but this appears somewhat doubtful. (Registers, 1560.)

Worplesdon possesses a church (St. Mary) of some size, set on the summit of a gentle hill in a churchyard of considerable beauty. The W. tower is Perp., and apparently somewhat late in the style: notice at any rate the rather coarse tower arch, and what seems to be the Tudor rose in the spandrels of the door. An inscription inside to the N. of the tower arch seems to commemorate its erection. The nave arcades and aisles are probably contemporary, and the latter have rectangular N. and S. windows, divided by a single mullion. There is, however, a little lancet at the W. of the N. aisle. The chancel is perhaps Dec. Notice: (1) Three sedilia. (2) Good classical pulpit—probably Georgian. (3) Two ogee-headed niches on the N. of the N. chapel. (4) Ogee-headed niche (no doubt once a piscina) at the E. of the S. aisle. (5) Old glass in several of the windows—some of it heraldic—some (in the S. aisle) dated

1633. The best, however, and quite some of the best in Surrey, are the two women saints on the N. of the N. aisle. This is probably Dec.; but much of this glass was apparently brought here, and the rest was reset, by a former rector in 1802 (iii. M. and B., 97). (6) Beautiful Curvilinear E. window, the tracery of which, like that of the beautiful E. window at Woking, is—*mirabile dictu*—old. (7) Timber S. porch, dated 1591 (but the date looks too sharp to be genuine). (Registers, 1539.)

Wotton church (St. John) is charmingly placed on a knoll, not far from the high-road from Dorking to Guildford. The oldest part is apparently the W. tower, which seems once to have been axial (as witness the blocked arch on its W. face), and is probably very early Norm. (Mr. Johnston suggests *c.* 1080, or possibly, in fact, even pre-Conquest (ii. V.C.H., 449). Be this as it may, the original nave and chancel have since been removed: the nave altogether, and the chancel to make way for a new 13th cent. church. This consisted of nave and chancel, each with a good-sized N. chapel; but even this has suffered from subsequent mutations, the arches between the nave and N. chapel, and between the two chapels, being Tudor reconstruction (xvii. S.A.C., 4), and the chancel arch

and E. lancets being modern rebuilding. Notice: (1) Traces of blocked hagioscope (like those at Leatherhead and Fetcham) to the N. of the existing chancel arch, on the side towards the nave. (2) E.E. doorway inserted on S. of tower —in one place (p. 432) Mr. Johnston dates it *c.* 1190; in another (p. 452) *c.* 1220. Anyhow, it should be examined as an instance, rare in Surrey, of natural polychromatic ornament, being a mixture of chalk and firestone. Notice also the unusual little heads that decorate its voussoirs. (3) "Low-side" window in normal position, though apparently all modern restoration. (4) Carolean screen (dated 1632) between the two chapels. The more easterly of these two last is the burial-place of the Evelyn family, as well as the late brick mausoleum that is now built on to the N. of it. This chapel is kept scrupulously locked, and the writer has never been inside: there is, however, an admirable engraving of it and of its monuments, in Brayley's *History of Surrey* (1845) (v. 40). This is the burial-place of John Evelyn. According to a passage in the *Diary*, Evelyn received the rudiments of his education at Wotton church porch, unhappily since rebuilt. "I was not initiated into any rudiments," he tells us, "till I was four years of age, and then one Frier taught us at the church

porch of Wotton." Dr. Fairbank assumes that this village school was held in the porch itself; but William Bray, the editor of the *Memoirs*, states categorically that "the first rudiments . . . were acquired from the village schoolmaster over the porch of Wotton church" (i., xii.). Since the original porch is now destroyed, the point is perhaps insoluble. In the engraving of Wotton church in this edition (dated 1818) there is shown a small window above the outer porch door that may possibly have lighted a very small parvise, but no trace of this appears in a later picture (taken before the restoration) in 1858 (xvii. S.A.C., 6). (Registers, 1596.)

ADDENDA

Blechingley. I visited this church again on August 5, 1910, and found the W. tower in process of a drastic restoration. In particular the old 13th cent. W. doorway seemed to have been entirely renewed.

Burstow. (1) Old iron-bound chest. (2) King-post roof in nave.

Charlwood. On the N. side of the original nave (if I recollect rightly) is an inserted 14th cent. window with typical "Kentish tracery," like those in the neighbouring church of Horley.

Compton. Since writing the note on p. 62, I have visited Elkstone church, in Gloucestershire. This, like Darenth, has an upper chamber over the vaulted Norm. chancel, apparently added in the 13th cent. (it is lighted by a solitary lancet to the E.), and formerly used as a pigeon-cote. It is reached at the N.W. corner by a vice in a projecting turret. There is, however, no indication whatever of its ever having opened into the church, towards the W.

Crowhurst. On the E. side of the churchyard is the oldest and grandest yew in Surrey—perhaps older even than that at Tandridge.

Dunsfold. (1) Ancient piscina in modern organ-chamber. (2) Piscina in S. transept. (3) Old wooden S. porch, with remains of pattern painting on the inner

boarding of its roof. (4) Remnants of old yew on S. of churchyard.

Elstead. (1) Old timber N. porch. (2) King-post roof in nave. (3) 17th cent. chest. (4) Preserved in this last are some relics of 15th cent. glass that are said formerly to have been in the E. window.

Guildford, Holy Trinity. In the basement of the tower, if I recollect rightly, is the small brass figure, on the wall, of a man, or boy. This is not noted by Haines.

Guildford, St. Mary's. (1) On a loose slab preserved in this church are two small brass figures of a man and woman. They are not noticed by Haines. (2) Piscina in S. chapel.

Horne. Good 15th cent. octagonal font.

Limpsfield. (1) Interesting, inserted, "plate-tracery" window on S. of tower. (2) Old pulpit.

Lingfield. I again revisited Lingfield on August 15, 1910, but found the E. end in confusion owing to some repairs to the sanctuary. I succeeded, however, in discovering two further brasses, which I have lettered on the plan on p. 117—perhaps they were covered up at the time of my former visits. (L) Figure of a knight, in plate armour: John Hadresh[a]m (d. 1417). (M) Figure of a mass-priest: John Swetecok (d. 1469), a former Master of the College. Also: (N) Plain table-tomb, without brass or inscription. I am told that there is also a second tile figure, concealed beneath the bellows of the organ; and that there is only *one* helmet now visible in the church, and this in a different position from what I have indicated in the body of the book.

Merstham. With reference to the French influence shown in E.E. work at Merstham and Shere, I have recently visited Crondall, in Hampshire, the Trans.

work of which seems also strongly French in character (*i.e.* the carving of many of the capitals). It is suggestive that all three churches lie on, or near, the Pilgrims' Way, by which French pilgrims travelled from Southampton to Canterbury; and that they were all three erected, or at any rate re-cast, not very long after the murder of Becket. I dare not indulge my fancy further.

Newdegate. In the basement of the tower, on the S., is the front of the former Carolean gallery. *This gallerie was builded by Henry Nicholson Gent., Anno Dom., 1627.*

Ockley. (1) Fragments of (?) 14th cent. glass on S. of nave. (2) Fine old king-post roof in nave. (3) Old timber S. porch.

Oxted. (1) Considerable remains of very beautiful, 14th cent. glass in head lights of E. window. (Evangelistic emblems.) (2) Rood-loft stairs on S. of chancel arch. (3) Very interesting, two-light, 15th cent. "low-side," in a very curious recess, in the normal position. (4) Old iron chest, with elaborate lock. (5) Old pewing. (6) 15th cent. font. (7) 15th cent. S. door.

Petersham. (1) On the N. of the sanctuary is a good Jacobean monument, with three semi-recumbent figures on three different levels, to George Cole (d. 1624) and his wife, Francisca (Preston). (2) Old beadle's staff.

Richmond. (1) On S. wall of S. aisle: brass inscription, in wooden frame, to Mrs. "Margarite" Jay (d. 1646). (2) On N. wall of N. aisle: quadrangular brass plate, in stone frame, with kneeling figures of husband and wife, four sons, and four daughters: Robert Cotton (date of death blank) and wife, Grace (Cawsen). Haines dates this brass *c.* 1580. (3) Good 18th cent. pulpit.

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